

# ROLLING STONES

## BAND SCORE THE BEST OF



Tell Me  
Route 66  
Carol  
Paint It, Black  
(I Can't Get No) Satisfaction  
Get Off Of My Cloud  
Street Fighting Man  
Jumpin' Jack Flash  
Honky Tonk Women

Gimmie Shelter  
Let It Bleed  
Sympathy For The Devil (Live)  
Brown Sugar  
Tumbling Dice  
Angie  
Let's Spend The Night Together (Live)  
Time Is On My Side (Live)  
Harlem Shuffle

SHINKO MUSIC PUB.CO.,LTD.



# THE BEST OF THE ROLLING STONES

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# TELL ME (YOU'RE COMING BACK)

テル・ミー

Words & Music by Mick Jagger & Keith Richard

イントロはTempo Rubato (テンポ・ルバート)、つまり自由なテンポで、と指示があるが、ベースとドラムはタイミングを合わせるために一定のリズムをキープするようにした方がよいだろう。3つの部分からは、ボーカルをキックケにしてリズムをスタートさせればよい。Guitar Iはアコースティック・ギターを使っているものだ。イントロはアルペジオ風のフレーズを弾いている。その他の部分はコード・ストロークを行っている。このコード・ストロークは、6弦すべてを鳴らしてはいないので、コードを奏する方も楽なものでよいだろう。④の部分のドラムは、シンバルを使って静かにプレイしている。ここはあまりうるさく

ならないように注意したい。③からは、エレクトリック・ギターのGuitar IIもスタートし、ドラムも普通の8ビート・パターンを叩いているが、この曲ではスネア・ドラムを使わず、代わりにタンバリンを打っている。Guitar IIのエレクトリック・ギターのサウンドは、ディストーションさせないクリアーなものだ。リア側のピックアップを使って、高音を強調したサウンドで弾くと良いだろう。④の部分ではギター・ソロを弾いている。ここではアルペジオ奏法によるフレーズを弾いているので、左手のフィンガリングは、コードを押えたままでよいだろう。

The musical score is arranged in six staves, labeled on the left as Vocal, Chorus, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into three main sections: an Intro, a Chorus, and a Guitar Solo. The Intro is marked 'Tempo Rubato' and the Chorus is marked 'In Tempo'. The Guitar I part features a melodic line with fingerings (3, 4, 3, 5, 3) and a circled '3' indicating a triplet. The Drums part shows a simple 8-beat pattern with a snare drum and a cymbal. The Bass part provides a steady accompaniment with a circled '1' indicating a first position. The Guitar II part is marked 'In Tempo' and features a melodic line with a circled '3' indicating a triplet. The Chorus section is marked 'In Tempo' and features a melodic line with a circled '3' indicating a triplet. The Guitar Solo section is marked 'In Tempo' and features a melodic line with a circled '3' indicating a triplet.

**Vocal** *Bb* *F* *Bb*

went you back a - gain  
said we're through be - fore  
as the days go by  
I  
You  
I  
walked long want your  
for the me nights

**Other**

**Guitar I** 4 4

**Guitar II**

**Bass**

**Drums**

**Vocal** *F* *B* *Dm* *Eb*

love a - gain I know you find it hard  
be - fore I tried to tell you but you  
to go by I hear the knock on my door

**Other**

**Guitar I** 4 6 7 5 6 7 5 6 7 5 6 7 5

**Guitar II** 6 7 5 6 7 5 6 7 5 6 7 5

**Bass**

**Drums** < Tambourine >



Vocal *F* *Bb* *Dm* *Eb*

to rea - son with me But it's time it's diffe - rent  
 didn't want to know This time — you're diffe - rent  
 that ne - ver comes I — hear the te - lephone

Other

Guitar I

Guitar II

Bass

Drums

Vocal *C* *E* *F* *Bb* *1:3*

dar - ling you'll see } You got - ta tell me you're com - ing  
 and de - ter - mined to go }  
 that has - n't rung

Other

Guitar I

Guitar II

Bass

Drums

**Vocal** *Gm*  
back to me You got - ta tell me you're com - ing back to me You got - ta

**Other**  
back to me You got - ta tell me you're com - ing back to me

**Guitar I** %

**Guitar II** %

**Bass** %

**Drums** %

**Vocal** *E♭* *F* *to 1 2 3*  
tell me you're com - ing back to me You got - ta tell me you're com - ing

**Other**  
tell me you're com - ing back to me tell me you're com - ing

**Guitar I** %

**Guitar II** %

**Bass** %

**Drums** %

Vocal *F* *D B<sup>b</sup>* *F*

back to me

back to me

Guitar I

Guitar II

Bass

Drums

Vocal *F* *B<sup>b</sup>* *F*

Guitar I

Guitar II

Bass

Drums



8

Vocal *Dm Eb F Bb*

Other

Guitar I

Guitar II

Bass

Drums

Vocal *Dm Eb C7onE F*

Other

Guitar I

Guitar II

Bass

Drums

You got - ta

D.S. 1

♢Coda 1

Vocal *F*  
back to me

Other  
back to me

Guitar I

Guitar II

Bass  
3 3 3 3

Drums  
D.S. 2

♢Coda 2

Vocal *F*  
back to me You got - ta

Other  
back oh \_\_\_\_\_

Guitar I

Guitar II

Bass  
3 3 3 3

Drums  
D.S. 3

♢Coda 3

Vocal *F*  
back to me oh \_\_\_\_\_

Other  
oh yeah \_\_\_\_\_

Guitar I

Guitar II

Bass  
3 3 3 3

Drums

Vocal *3b* *Gm*

Other

Guitar I

Guitar II

Bass  
③ ③ ③ ③ ③ ③ ③ ③

Drums

# ROUTE 66

ルート66

Words & Music by Bob Troup

ボビー・ヘッフルーブという人の作品で、'40年代に作られたものを、ストーンズがリメイクしてデビュー・アルバムなどに収録しているヴァージョンだ。曲の構成が普通の12小節のブルース・パターンとは違い、12+12の計24小節がワン・コーラスになっている。さらにストーンズの場合、まずその後半の12小節から入るというアレンジにしている点が、ちょっとユニークだ。プレイの方はストーンズらしくシンプル&ストレートなもので、テクニクの難しい点はまずないと言える。ただ、少し問題なのはベース・ラインで、普通のプレイヤーならあまり選びそうにないラインだけに、多少慣れるまでに時間が必要かもしれない。逆に言えばそれだけ個性的なベース・ラインということだろう。1・2弦を多

用するので、その音があまり細くならないようにサウンドをセットするとい。リード・ギターはその大部分がAのマイナー・ペンタトニック・スケールのポジションで（Aのマイナー・ペンタトニックそのものを使っているわけではない）プレイされていて、コピーはかなり簡単はずだ。ギター・ソロの5小節目以降では1・2弦での複音プレイがスライド絡みで出て来て、これが唯一のポジション・チェンジらしいポジション・チェンジだろう。これも特別難しいプレイではないので、余裕を持って弾けるように練習しておきたい。そうしておけばフレーズの「勢い」が違って来るはずだ。

[A] A7

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Well if you—

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**B** A7 D7 A7 D7

Vocal

ev-er plan to mo-tor west Jack takes my way that's the high  
from Chi-ca - go to L.A. More than two thou - sand

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

A7 E7 D7

Vocal

- way that's the best Well get your kicks on Route Six - ty, Six  
miles all the way Well get your kicks on Route Six - ty, Six

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**A7** **2 A7**

Vocal: Well it winds — Well it

E. Guitar: h.c. h.c. h.c. h.c.

Tab: h.c. h.c. h.c. h.c.

E. Guitar: [Chordal accompaniment]

Tab: [Fingerings: 2 2 2 2 2 2 2 2]

E. Bass: [Bass line]

Tab: [Fingerings: 5 5 4 4 7 7 4 4]

Drums: [Drum pattern]

12

**C** **8 A**

Vocal: goes to Saint — Louis, — Down to Mis-sou-ri O-kla-ho-ma Cit-y looks oh — so pret-ty You ought to

E. Guitar: [Chordal accompaniment]

Tab: [Fingerings: 5 5 6 7]

E. Guitar: [Chordal accompaniment]

Tab: [Fingerings: 2 2 0 2]

E. Bass: [Bass line]

Tab: [Fingerings: 5 7 8 4]

Drums: [Drum pattern]

**Vocal** D7                      A7

See                      A - ma - ril - lo                      Gal - lup    New - Mex - i - co                      Flag -

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

**Vocal** E7

- staff, Ar - i - zo - na,    don't - far - get Win - o - na                      Kings - man, Bar - stow, San                      Ber - na - di - no Would you -

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**



**Vocal** A7 D7 A7

get hip — to this kind - ly tip — And — go take —

**E. Guitar** C D

**Tab** C D

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

**Vocal** D7 A7

that Cal - i - for — nia trip — Well get your kicks

**E. Guitar** D G C G C

**Tab** D G C G C

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

[illegible]

The musical score for 'A7' by The Police is presented in a multi-staff format. The top staff is for the Vocal line, which is mostly silent. The second staff is for the E. Guitar, showing a melodic line with chords G, C, D, and D. The third staff is for the Tab, showing the fretting and picking patterns for the guitar. The fourth staff is for the E. Bass, showing a bass line with chords G, C, D, and D. The fifth staff is for the Drums, showing a rhythmic pattern with 'x' marks for hits. The score is divided into four measures, with a double bar line at the end of the fourth measure.

D7

A7

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

E7

D7

A7

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Well it

D.S.



**Vocal**

A7 [F] E7 D7 A7

Well— get your kicks— on Route Six - ty Six—

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

**Vocal**

E7 D7 A7 E7 A6

Well— get your kicks— on Route Six - ty Six—

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

# CAROL

おにいちゃん  
Words & Music by Chuck Berry

ロックン・ロールの父とも呼ばれる偉大なアーティスト、チャック・ベリーの作品で、ここでは彼らのデビュー・アルバム『ザ・ローリング・ストーンズ』に収められているヴァージョンをピック・アップしてみた。レコードのオリジナル・キーは譜面通りAなのか、それともB♭なのがちよっと微妙なのだが、とりあえずより一般的に使われるAキーにしておいた。もしB♭キーでプレイする場合、リズム・ギターのポジショニングは単に1フレット上げではなく、大幅に変更する必要がある。リード・ギターとベースは単純に1フレット・アップでOKだ。レコードの演奏自体、当時の水準から考えてもあまり上手なプレイではなく、かなりラフ

なもので、特にベースなど音がはっきりしない（録音のせいではなく、技術的な原因）部分も多いのだが、大切なのはそうした細かい面ではなく、全体としてのノリ、フィーリングだろう。そうしたポイントをふまえてコピーを進めて行ってほしい。その反面、リード・ギターのフレージングなどは大部分がワン・ポジションで弾ける簡単なもので、初心者練習にはちょうどいいし、それでいてロックン・ロールのフィーリングを十分に学びとることができるとおもわれるはずだ。演奏がシンプルな分、リラックスしていい雰囲気を出せるように心掛けてみよう。テンポは意外に速いので要注意だ。

18

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

Chord symbols: A, D9, A, (D7)

Lyrics: Woo, Car



**Vocal**

swing-ing lit-tle joint where we can jump and shout—  
out your foot let your cares a-way—

*It's not so  
Don't let the*

**E Guitar**

**Tab**

**E Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

[B'] D7

Vocal

far back off the high-way not so long a ride  
heat o - ver - come you when they play so loud

You park your  
Well the

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

A7

Vocal

car out in the o - pen you can walk in - side  
mu - sic will greet you with the ga - la crowd

A lit-tle  
Well you can

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

☐ E7

Vocal

She takes your hat and you can thank her ma'am  
 dance I know you would do good 'Cause ex-ery-  
 I got my

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

A7

Vocal

time you make the scene you find the joint is jammed  
 eyes on you ba-by 'cause you dance so good

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**[D]** A D9 A7 (D7) *part.*

Vocal 1.2) Waa \_\_\_\_\_ Car

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**[E]** D7 A7

Vocal - ol don't let her steal your heart a-way I'm gon

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums



Vocal

E7 D7 A7

- ns learn to dance\_ if it takes me all\_ night\_ and day\_

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

F A D7 A to (D7)

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**G** D7 A7

Vocal

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

E7 D7 A7 A7 E7

Vocal

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

Now if you

D.S.

*Fade Out*

# PAINT IT, BLACK

黒くぬれ

Words & Music by Mick Jagger & Keith Richards

ビートルズとの違いが如実に現れていた代表曲がこの曲であつたと思われる。この暗さ、退廃的な歌詩、黒人らしいフィーリングなど、そのすべてが当時のロック・ミュージシャンに大受けだった。今聴き直してみてもシンプルな曲作りは好感が持てる。この曲にはB、Dといういわゆるサビが一応あるが、あくまでもAメロの4小節パターンで最後まで押し通すところが素晴らしい。しかもボーカルとギターのコニゾンである。それだけにギターもきき感の高い音が必要となってくるわけだ。ここではエレキ・ギターのサウンドだが、現在では、ギターシンセ、あるいは最新のシステムであるシンセサイザーと接続できるギターが開発されているので、わりと楽に音を作ることができると思う。BからはギターIIが1拍3連を多用したバックギングに移るので、まるでフタメンコを見ながら盛り上がるような気分させてくれる。この

カッティングも重要だね。ベースは面白いパターンが使われている。Aの1~4小節をみてほしい。Bの音を基調とした4小節パターンになっている。ルート弾き専門のベーシストにはちよつと浮かばないようなフレーズだね。これがこの曲の躍動感につながっていると思うね。ドラムスはAメロの部分は4分の頭を強調したパターン。サビでは2拍、4拍のスネアの部分をハイハット・オープンにして、強調している。いずれもパンチのきいたリズムに仕上がっている。平坦なリズムしか出せない人はこの辺のスタイルを学んでほしい。それと、この曲の注意点としては絶対もたらないこと。それと細かい部分での技として、Aの5~8小節目のボーカルのシンコペーションはスピード感を出すのに役買っているね。

Intro

VOCAL N.C.

Rubato

GUITAR I

(2f. capo)

GUITAR II

(2f. capo)

BASS

DRUMS

V.C.

Em

[A] 8

Em

1. 4.) I see a red door and I  
 2.) I see a line of cars and  
 3.) I look in - side my - self and

B

Em

B

want it pain - ted black  
 they're all pain - ted black  
 see my heart is black

No co - lours a - ny - more, I want then to turn  
 With flo - wers and my love both ne - ver to come  
 I see my red door, and I had it pain - ted

[B]

B Em D G D Em

black — I see the girls go by — dressed in — their su — mmer clothes —  
 black — I see people turn their heads and — qui — ckly look — a — way —  
 black — Maybe then I'll fade a — way — and not have to fa — ce the facts —

[C]

Em D G D A B to (3 times) Em

I have to turn my head — un — til — my dar — kness goes —  
 Like a new — born baby it just — hap — pens e — very day — No more will  
 (It's) not ea — sy fa — cling up — when your whole world — is black —

The musical score for "The Sun Shines Bright" is presented in a multi-staff format. The top staff is the vocal melody in G major, with lyrics: "ha - ppe - ning to you — If I took hard en-ough in - to the set - ting sun." Chord symbols (B, Em, D, G, D, Em) are placed above the staff. The second staff is for guitar, showing a 3/4 time signature and a key signature of one sharp (F#). It includes a tablature with fret numbers (e.g., 3, 5, 2, 5, 2) and a diagram of a barre across the first five frets. The third staff is for bass, showing a 3/4 time signature and a key signature of one sharp (F#). It includes a tablature with fret numbers (e.g., 7, 7, 5, 5, 5, 5, 5, 5, 7, 7, 7, 7, 7, 7). The bottom staff is for a second guitar or piano accompaniment, showing a 3/4 time signature and a key signature of one sharp (F#). It includes a tablature with fret numbers (e.g., 7, 7, 5, 5, 5, 5, 5, 5, 7, 7, 7, 7, 7, 7).



Em D G D A B

My love will laugh with me — be — fore — the mor — ning comes —

D.S.

↪ Coda

**E**

Em

B

Em

Em B F Em

4.

B Em B

4.

**B** **G** **Em** **B**

I wan-na see ya ba - by, paint it black — black as night — black as — I

4.

4.

**Em** **B**

wan-na see the sun b - lot-ted out — from the sky I wan-na see ya

4.

4.

H

3-

B

paint it paint it paint it black yeah

Em

B

S

S

1

Em

First system of music, measures 1-4. The key signature is one sharp (F#). The time signature is 4/4. The music is in the key of E minor (Em). The guitar part (T, A, B) includes complex fingerings and triplets. The bass line has a 4-measure rest in measure 4.

Em

B

Second system of music, measures 5-8. The key signature is one sharp (F#). The time signature is 4/4. The music is in the key of E minor (Em) for measures 5-7 and changes to B major (B) for measure 8. The guitar part (T, A, B) continues with complex fingerings and triplets. The bass line has a 4-measure rest in measure 8.

Fade Out

# (I CAN'T GET NO) SATISFACTION

サティスファクション

Words & Music by Mick Jagger & Keith Richard

おそらくこの曲はリフから作っていったのではないかと思われるほど、印象的なリフの曲。このリフはサビ(◎)のパターンのパッキングとなっているが、同時にイントロにもなっている。ギターのフレーズとして注目されがちであるが、実はこれ、ベースとギターのハーモニーを足してはじめてリフになるのである。この4度のハーモニーはやはり日本人では考えつかないもの。ギターのトーンは当時のファズ・トーンというもの。現在のディスティーションのアタックの音を少しけずってやれば感じが出ると思う。

あとヒマな人がいれば、3、4拍目にタタタンとはいはるタンバリンを入れてくれるとありがたいね。[A]からのギターはリバーブを深めにかけたギター。これで[A]と◎の違いがはつきり出るわけ。リズム隊は、ベースがギターのリフとともに歩めば、ドラムスはタイトにきぎむ。どちらかといえば前のめりにリズムを出した方がいいね。当時では珍しくバス・ドラム4拍リズムだからね。リズムの裏はベースにまかせて、4拍の表のリズムを表現することに力を入れよう。

36

Intro

VOCAL N.C.

E D (3 times) E

I ..... can't

GUITAR

L Fuzz →

BASS

DRUMS

A E

get no ..... sa - ti - s - fa - c - tio - n I ..... can't ge - t no .....

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A B E B E

sa - ti - s - fa - c - tion Cause I've tried and I've tried and I've tried and I've tried  
 (3x) girl with a - c - tion

A E D E D

I can't get no I can't get no When I'm When I'm When I'm

C E D E D E

dri - vi - n' in my car and a man co - mes on the ra - di - o He's te - llin' me more and more  
 wat - chin' my T V and a man co - mes on and te - lls me "How white my shirts can be  
 ri - din' round the world and I'm do - in' this and I'm si - gnin' that and I'm tryin' to make some girl



a - bout so - me use - less in - for - ma - tion Sup - posed to fire my i - ma - gi - na - tion  
 But he (ah) can't be a man 'cause he doe - s - n't smoke the same ci - ga - retts as me I can't  
 see tell me (ah) "Baby better come back, may - be next week" Can't you see I'm on a - lo - sing streak

get no Ah no no no Hey hey hey

that's what I say I can't get no

D E D E D  
 I can't get no I can't get no Sa-ti-s -

T A B  
 5 5 5 4 4 2  
 P S

T A B  
 7 7 7 7 5 4

E D E D E  
 - fac - tion no sa-ti-s - fac - tion no sa-ti-s - fac - tion

T A B

T A B

D E D E D

T A B

T A B

# GET OFF OF MY CLOUD

一人ぼっちの世界

Words & Music by Mick Jagger & Keith Richard

ジagger&リチャードのコンポーザー・コンビは、詩、メロディこそ、あるいはそれより早く、リフやバックギン・パターンを考えていたようだ。曲の構成も、ビートルズのように3部形式にならないで、自然にノリだけで押し切れるシンプルな2部形式を得意としている。この曲もE/A、B/Aという2小節コード・パターンを中心として曲を作っている。こういう方法での曲作りというのは日本の音楽界、特にボーカル・インストゥルメント部門ではなかなかないので、この譜面集から大いに学んでほしい。さてそんなわけで、この曲はすべての楽器に関して小じんまりと

せずに荒さを残した演奏を基本としよう。特にドラムスはワイルドにしよう。Aのドラムスは、3小節目のスネアの位置を見ると、はっきり言ってシェイクに近いものだが、それでOK。フィル・インもF#mの2拍フレーズでゴリ押しする。このAのパターンと逆にBのサビ部分は4分を強調してもたり気味に叩く。ここはボーカルがメチャクチャ突っ込んでいいるからね。この辺のフォロ一の仕方はライブを長く続けていないとなかなか出せないが、できるだけストーンズに迫ろう。

40

Intro E A B A E A

(Hey)

VOCAL N.C.

GUITAR

BASS

DRUMS

B A [A] E 3 A 3 B 3 A 3 E A B A

I live on an apart-ment on the nin-ty ninth floor of my b-lock And I  
tele-phon- is ringin' I say "Hi, it's me, who is it there on the ti-ne ? A  
sick and tired, fed up with this and de-cried to take a drive down town It was so

E A B A E A B A

sit at home — loo-kin' out — the win-dow — and ima - gin in the world — has s - to-pped  
 voice says "Hi hello how — are you? Well I guess I am — do — in' fine —  
 — very quiet and peace - full, there was nobody —, not a soul — a - round —

Ther  
 He says, "It's  
 I

The first system of the musical score. It includes a vocal line with lyrics, a guitar line with chords and fingerings, and a bass line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The system is divided into measures by bar lines, with some measures containing triplets.

E A B A E A B A

in flies — a guy — all dres - sed up like a U-ni-on — Jack —  
 three a. m. there's too much noise Don't you people ever want to go — to — bed —  
 laid my — self down, I was so tired — and I star - ted to —

And says I've  
 Just cause  
 In the

The second system of the musical score. It continues the vocal melody and instrumental accompaniment. The guitar line features a prominent chord progression. The bass line provides a steady accompaniment. The system ends with a double bar line.

E A B A E A B A

— won five pounds — if I have this kind of de - ter - gen - t pa - ck  
 you feel — so good, do you have — to drive — me out of my head —  
 mornin' the per - king tickets were just — like flags — stuck on my wind — screen —

I said

The third system of the musical score. It continues the vocal melody and instrumental accompaniment. The guitar line features a prominent chord progression. The bass line provides a steady accompaniment. The system ends with a double bar line.

[B.]

you, get off of my cloud, Hey (hey), you (you), get off of my cloud, Hey (hey), you (you), get off of my cloud,

Don't hang a-round, 'cause two-'s a crowd on my cloud. ba-by The Hey (hey), you (you), get off of my cloud

Hey (hey), you (you), get off of my cloud Hey (hey), you (you), get off of my cloud Don't hang a-round baby two-'s a crowd on my cloud.

Repeat & Fade Out

Words & Music by Mick Jagger & Keith Richards

は、かなりひずんだサウンズになって、る。これはファズなどのエフェクターをかけたものだが、サンプスのサウンドのようにも聴こえる。フレーズもシンプルなものなので、シンセなどで代用してもよいだろう。ベースは、シンブル・リズムのラインをプレイしているが、④の部分では「巨巨巨」のフレーズが違っているので注意してもらいたい。この③ではこの④、⑤の部分でシタールのサウンドが入れられて、る。罫宣では省略させてもらったが、単純にBの音を弾いているものであり、シンセなどで工夫してみても面白いだろう。

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44

Vocal: *S* *E on B* *B* *E* *B E* *B E*  
*E - vry-where I hear*  
*Think the time*

Other: — — — — —

Guitar I: *(G)* *(ConG)* *(G)* *(C)* *(G)* *(C)* *(G)* *(C)*

Guitar II: — — — — —

Bass: *2 2 2 2 2 2 2 2* *%* *%* *2x* *2 2 2 2 2 2 2 2*

Drums: *x x x x x x x x* *x x x x x x x x* *x x x x x x x x* *x x x x x x x x*

Vocal: *E* *B E* *B E* *B E* *B E* *B*  
*the sound of march - ing, charg - ing feet*  
*is right for (a) pa - lace re - vo lu - tion*  
*Said my name is called dis - tur - bance*

Other: — — — — —

Guitar I: *(C)* *(G)* *(C)* *(G)* *(C)* *(G)* *(C)* *(G)*

Guitar II: — — — — —

Bass: *%* *%* *%* *2 2 2 2 2 2 2 2* *2 2 1 2*

Drums: *%* *x x x x x x x x* *x x x x x x x x* *%*

**Vocal**

*Em B E B E B E*

'Cause sum - mer's here and the time  
But I'll shout I and live the game  
I'll scream I'll kill  
I'll fight - com - rail

**Other**

**Guitar I**

(Con G) (G) (C) (G) (C) (G) (C)

**Guitar II**

**Bass**

**Drums**

**Vocal**  
 - pro at ing in miss the so - street - tion But Well, then what  
 - at all his ser - wants Well, then what

**Other**

**Guitar I**  
 (C) (G) (C) (G) (C) (G) (ConG) (G)

**Guitar II**

**Bass**

**Drums**



**Vocal** F# Bon F# F#

— can (a) poor — boy do — Except to sing — for (a) rock'n' - roll band

**Other**

**Guitar I** (D) (Gon D) (D)

**Guitar II**

**Bass**

**Drums**

46

**Vocal** F# Bon F# F#

— 'Cause in slee - py Lon - don town — There's just no place

**Other**

**Guitar I** (D) (Gon D) (D)

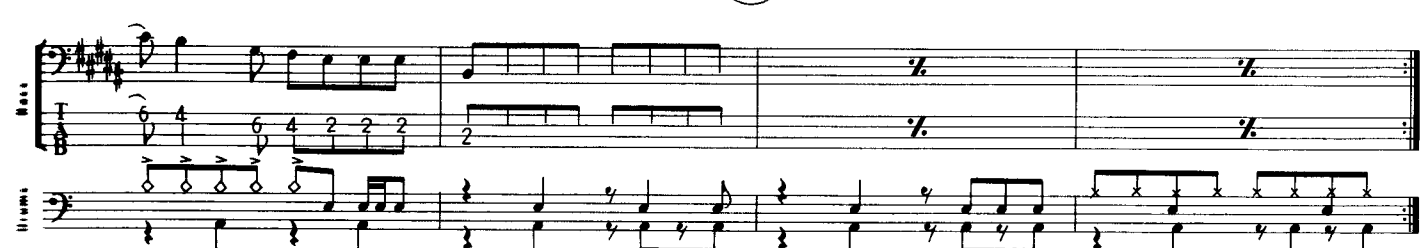
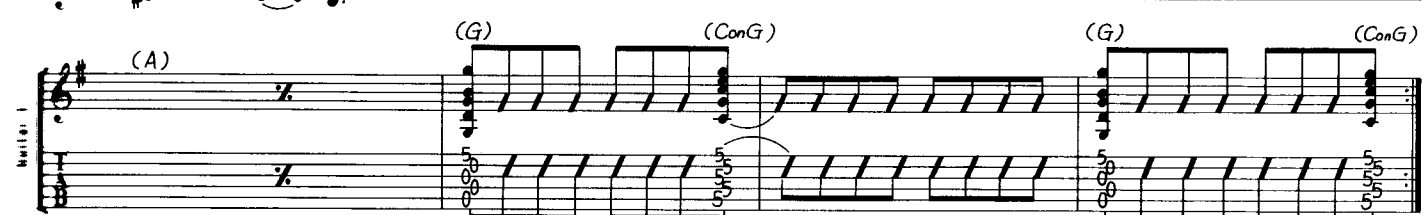
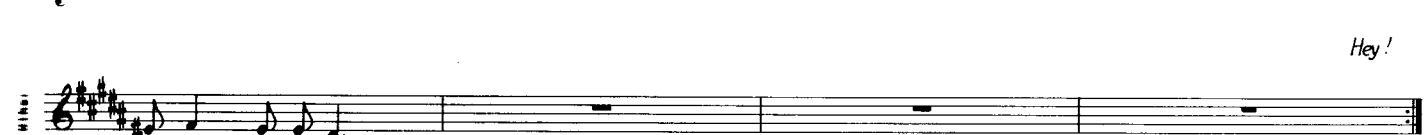
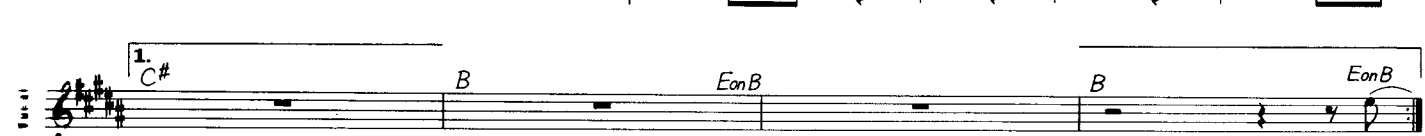
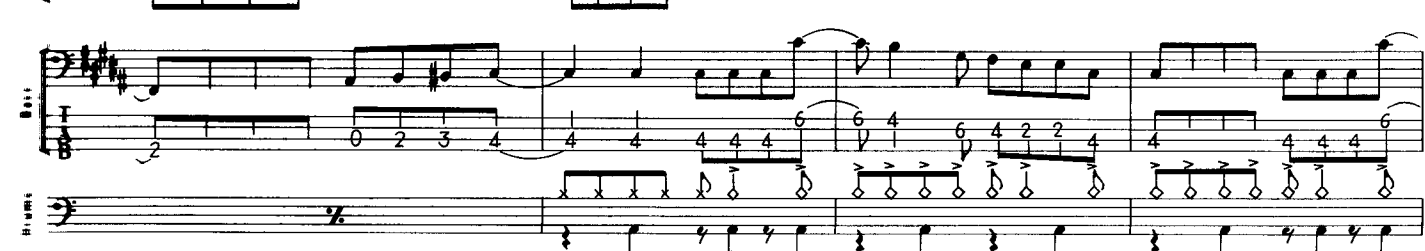
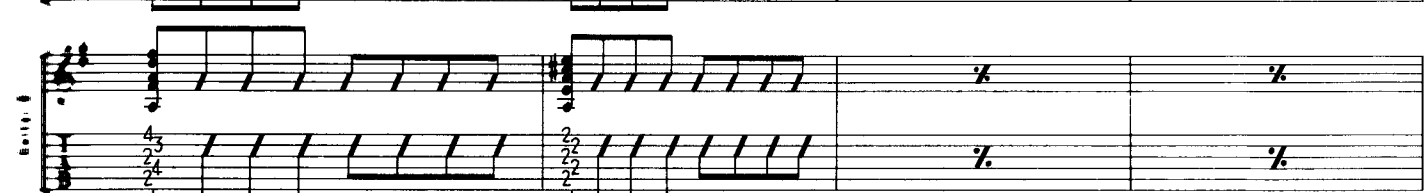
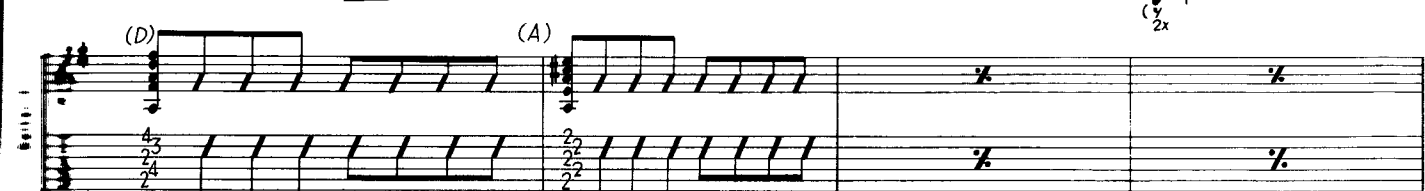
**Guitar II**

**Bass**

**Drums**



— for street fighting man ————— No —————



2.  
C#

Vocal

Other

Guitar I (A)

Guitar II

Bass

Drums

C#

Vocal

Other

Guitar I (A) (G) (Con G) (G) (Con G)

Guitar II

Bass

Drums

Ya - can, Hey!

D.S.

◆Coda

The musical score for the Coda section is arranged in a multi-staff format. The top staff is for the vocal line, with lyrics "Ya - got" written below it. The second staff is for the guitar, with chord symbols (A), (G), (Con G), and (D) written above it. The third staff is for the bass, with chord symbols (C), (C), (C), and (C) written above it. The fourth staff is for the drums, with various rhythmic notations and rests. The fifth staff is for the vocal line, with lyrics "Bon F#", "C#", "F# on C#", and "C#" written above it. The sixth staff is for the guitar, with chord symbols (G on D), (A), (Don A), and (A) written above it. The seventh staff is for the bass, with chord symbols (C), (C), (C), and (C) written above it. The eighth staff is for the drums, with various rhythmic notations and rests.

50

Vocal: F#onC# C# F#onC# C#

Other: (Musical notation)

Guitar I: (Don A) (A) (Don A) (A)

Guitar II: (Musical notation with fret numbers 7, 6, 6, 7)

Bass: (Musical notation with fret numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 2, 3, 4)

Drums: (Musical notation)

Vocal: F#onC# C# F#onC# C#

Other: (Musical notation)

Guitar I: (Don A) (A) (Don A) (A)

Guitar II: (Musical notation with fret numbers 6, 7, 6, 7, 6, 7)

Bass: (Musical notation with fret numbers 4, 4, 4, 6, 6, 4, 6, 4, 2, 2, 4, 4, 4, 6, 6, 4, 6, 4, 2, 2, 6)

Drums: (Musical notation)

First system of musical notation. The key signature is two sharps (F# and C#).

- Vocal:** Four measures with notes labeled  $F^{\#}_{on} C^{\#}$ ,  $C^{\#}$ ,  $F^{\#}_{on} C^{\#}$ , and  $C^{\#}$ .
- Other:** A melodic line with eighth notes, followed by a triplet of eighth notes in the final measure.
- Harmonization:**
  - Harmon. I:** Treble and Bass staves. Treble has notes labeled (Don A) and (A). Both staves have double bar lines in the first and third measures.
  - Harmon. II:** Treble and Bass staves. Treble has notes labeled (Don A) and (A). Bass has notes labeled 6, 7, and 7. Both staves have double bar lines in the first and third measures.
- Bass:** Treble and Bass staves. Treble has notes labeled 6, 6, 4, 6, 4, 2, 2. Bass has notes labeled 6, 6, 4, 6, 4, 2, 2. Both staves have double bar lines in the first and third measures.
- Drums:** Four measures with a % symbol in each measure.

Second system of musical notation. The key signature is two sharps (F# and C#).

- Vocal:** Four measures with notes labeled  $F^{\#}_{on} C^{\#}$ ,  $C^{\#}$ ,  $F^{\#}_{on} C$ , and  $C^{\#}$ .
- Other:** A melodic line with eighth notes, followed by a triplet of eighth notes in the final measure.
- Harmonization:**
  - Harmon. I:** Treble and Bass staves. Treble has notes labeled (Don A) and (A). Both staves have double bar lines in the first and third measures.
  - Harmon. II:** Treble and Bass staves. Treble has notes labeled (Don A) and (A). Both staves have double bar lines in the first and third measures.
- Bass:** Treble and Bass staves. Both staves have double bar lines in the first and third measures.
- Drums:** Four measures with a % symbol in each measure.

# JUMPIN' JACK FLASH

ジャンピン・ジャック・フラッシュ

Words & Music by Mick Jagger & Keith Richard

ストーンズ独特の憂いのあるこの曲は、中期の最高傑作といわれる。メジャーの曲なのに、なぜかあまり明るく聴こえないという変わった雰囲気。ストーンズ自身もライブ・アルバムでは、もっとストレートに演奏している。その違いはアコースティックピアノ、オルガンの導入といった使用楽器の違いという大きな問題もあるが、この譜面上でいえば、 $\square$ メロのところはBのペダル・ベースとなっている事である。実際ストーンズのライブや、諸君が遊びでこの曲をプレイする事があると、必ずベースもギター・リフと同じ事をやりたくなるが、ここではそれはやらない。この事実は、前述のある種の憂いを出すための大きな理由となっている。全員でリフをプレイすると、どうしてもその色が強くなってしまふからね。 $\square$ のギター I は珍しくハイ・ノートでプレイし

ているが、パターンを作り、かつ裏メロとしての存在もアピールしている。この細い音は、リア・ピックアップを使用し、トーンもフルにしている音。この音が $\square$ の5小節目から出てくる。以上の2つのギターは、オブリガートの少ないこの曲においては重要な部分だ。イントロ、 $\square$ 、 $\square$ はベースの2小節パターンがメイン・フレーズ。これも $\square$ メロでのペダル・ベースがあつてこそその動きのあるフレーズといえる。 $\square$ の部分、つまり3番は、1番、2番と歌の長さが倍になっているので注意。これはよく間違えやすいんだよね。譜面の制約のないバンドらしいアレンジだ。プレイ上の難しいことは全くないので、いかにしてこのストーンズらしさを出すかが、練習の目標となるだろう。

52

E       $\frac{A}{D}$       A      B      B

One Two!

A      B

I was born \_\_\_\_\_ in a cross-  
I was raised \_\_\_\_\_ by a tooth-



B

- fire hurri - cane  
- less bear - ded hag

And I howled \_\_\_\_\_ in my ma - in the dri - ving rain  
I was shoaled \_\_\_\_\_ with a strap a-cross my back

54

B (Straight)

So it's all right now in fact it's a gas

8va →

*B* *D* *A* *E* 1x only *B* 1.

But it's all right I'm Jum-pin' Jack Flash it's a gas, gas, gas

2. *B*

gas, gas, gas Wh

B C B E  $\frac{A}{D}$  A B E  $\frac{A}{D}$  A

The first system contains measures 1 through 5. The vocal line has lyrics: "to C B E A D A B E A". The guitar line shows chords and individual notes with fret numbers (e.g., 11, 12, 14, 15, 17, 19, 20, 22). The piano line includes chords and single notes with fingering (e.g., 7, 9, 11, 13, 14, 15, 17, 19, 20, 22). The bass line has notes and fingering (e.g., 7, 9, 11, 13, 14, 15, 17, 19, 20, 22).

56

B E  $\frac{A}{D}$  A B E  $\frac{A}{D}$  A B

The second system contains measures 6 through 10. The vocal line has lyrics: "B E A D A B E A B". The guitar line shows chords and individual notes with fret numbers (e.g., 11, 12, 14, 15, 17, 19, 20, 22). The piano line includes chords and single notes with fingering (e.g., 7, 9, 11, 13, 14, 15, 17, 19, 20, 22). The bass line has notes and fingering (e.g., 7, 9, 11, 13, 14, 15, 17, 19, 20, 22).

D

B

B

57

B

B

I was drowned up and left for dead  
 fell down to my feet and I saw they bled  
 , yeah, And I frowned at the crumbs of a crust of bread  
 , yeah, yeah, I was crowned with a spike right through my head

Yeah  
 Yeah  
 Wow \_\_\_\_\_ wow yeah But it's all

D.S.

Coda

**[E]** *B* *E* *A/D* *A* *N.C.*

Jum-pin' Jack Flash \_\_\_\_\_ it's a gas \_\_\_\_\_ Jum-pin' Jack Flash \_\_\_\_\_ it's a gas \_\_\_\_\_ Jum-pin' Jack Flash \_\_\_\_\_

8va →

58

it's a gas \_\_\_\_\_ Jum-pin' Jack Flash \_\_\_\_\_ it's a gas \_\_\_\_\_

H S

12 12 12 10 9 7 7 7 7 7 7 11 12 12 12 10 10 9 7 7 7 7 7 7 12 12 10 10 9 7 7 7

8va →

Repeat & Fade Out

# HONKY TONK WOMEN

ホンキートンク・ウイメン

Songs & Music by Mick Jagger & Keith Richard

はつきりいって、この曲ができなければ、ロック・バンドとしては認められないほどポピュラーな曲。この曲もギター2本がうまくからみあって出来ている曲。キースは、6弦を取った5弦ギターのオープンGチューニング（1弦からDBGDG）。この曲からストーンズに参加したミック・テイラーはレギュラー・チューニングで、さすがにブルース的フィーリングを出している。まずギターIは、とにかくイントロのリフがキメ手。これがきまんなきゃ、曲が始まらないよ。四の前2小節のフィル・インもつかえないようにバッチリキメてくれ。あとは、譜面を参考にして、間の取り方（休符）を意識してくれればいい。要するにキースのバックিং・パターンを身につけてしまえば、もう楽勝だ。ノコードをすりきれるぐらいよく聴いてくれ。ミックのギターはこれまた対照的なサウンドで、ナチュラルなトーンでせまっている。フェンダー系ではちょっと出せない深みのある甘い音だね、

おそらくレスポールだと思う。まず重要なところはEの前2小節のフィル・イン。これもうまくきめないとサビには入れないからね。あとはやはりブルース・ギタリストらしく、ブルーノートを多用したフレーズが多い。ギタリストとしてはブルースは必須科目だから彼のプレイは要研究だ。Eのソロは、その好例だ。普通、ペンタトニックとブルーノート・スケールとは余り混ぜてフレーズ作りをしないものだが、このソロ（大半はメジャー・ペンタトニック・スケールだ）には、4・5小節目にブルースが含まれていて興味深い。ドラムス、ベースはとにかくすき間を大事にしよう。音数よりも、休符。サウンドにメリハリを付ける意味でプレイしよう。1番、2番のベースのない部分など非常に効果的だ。サビでベースが入ってくると、ぜんぜん変わってくる。この考え方はいろいろ応用できると思うよ。

59

**VOCAL** Intro N.C. G

**GUITAR I**

**GUITAR II**

**BASS**

**DRUMS** C=Combell

The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The vocal part begins with an 'Intro N.C.' (No Chord) section. Guitar I has a solo section marked with a 'G' above the staff. Guitar II and Bass parts are shown with rests. The drums part includes a 'C=Combell' (Combell) section and a double bar line with a repeat sign (//).

[illegible]

tried to take me up stairs - for a - cross her should -  
 had to put up some - The lady then she covered me with ro -

[illegible]

Empty musical staves for Bass and Tenor. The Bass staff is on the left, marked with a bass clef and a key signature of one sharp (F#). The Tenor staff is on the right, marked with a tenor clef and a key signature of one sharp (F#). Both staves are empty, with only the staff lines and the key signature visible.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar tablature. The second system contains the next four measures. The melody is written in treble clef with a key signature of one sharp (F#). The guitar tablature is written below the staff, with fret numbers indicated by numbers 0-12. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for guitar, showing a melody line and a guitar tablature line. The melody is in G major (one sharp) and 4/4 time. The tablature includes fret numbers and chord markings (C, D, C7, D7, C#dim).

[illegible][illegible]





G C G D

First system of musical notation, measures 1-8. Includes treble, guitar, and bass staves. Chords G, C, G, and D are indicated above the treble staff. The guitar staff shows fret numbers and techniques like bends (b), slides (s), and vibrato (v). The bass staff shows a steady eighth-note rhythm.

D G D G

It's a Hon - (Hon-ky tonk) - ky tonk wo-men

Second system of musical notation, measures 9-16. Includes treble, guitar, and bass staves. Chords D, G, D, and G are indicated above the treble staff. The guitar staff shows fret numbers and techniques like bends (b), slides (s), and vibrato (v). The bass staff shows a steady eighth-note rhythm. The vocal line enters in measure 10 with the lyrics "It's a Hon - (Hon-ky tonk) - ky tonk wo-men".



# GIMMIE SHELTER

ギミー・シェルター

Words & Music by Mick Jagger & Keith Richards

のちに数々の人に取り上げられたナンバーで、ロックのスタンダード的な存在の曲だ。この曲のメインはなんといってもギターである。イントロから出てくるギターIIは異様なサウンドだ。なんとアンプのトレモロをかけているのだ。リバーブもアンプに付いているやつ。現在ではアンプにトレモロの付いている機種はあまりないので、代用の方法を教えよう。コーラスのデブスを深めにとり、スピードをアップすると似た感じになるよ。リバーブは安価でデジタル・リバーブが手にはいるから、これを使用しよう。あとは自分の耳で近い音を探してみよう。このイントロはぜひともうまく表現してもらいたい。次にギターIだが、これも面白い。ほとんどオブリガートに徹しているのだが、回からはエンディングまで弾きまくっている。といっても、音の選び方はかなりのワンパターン。音の幅も1オクターブ内外におさまっていて、ハイ・

ノートで盛り上がるという感じもない。だからここではニュアンスをうまくくみ取ってもらいたい。チョーキングや休符をうまく使って独特のねばっこさを土している。決して目立たないけど、ボーカルのバックで渋いフリーズを弾いている。とくにチョーキングは大事にやってほしいね。回からの女性ボーカルは、メリー・クレイトンが登場している。音が高いので男性はファルセットで出すしかないね。回からはハーモニーもあるので、このパートはぜひ取り入れてほしい。ドラムス、ベースはシンプルなノリを出している。回(4)の4小節前まではベースはon C#のペダル・ベースとなっていて、回(4)の4小節前ではじめてC#→B→Aと下がるラインを弾いている。ドラムは回(4)の前1小節のフィル・インが肝。このパターンがあと数ヶ所はいるが、力を込めるあまりはしらないように注意。

Intro

VOCAL C# B A C# B

Ooh Ooh

GUITAR I

8va→

GUITAR II

BASS

DRUMS

Simile ~

A C# B A  
 Ooh \_\_\_\_\_ Ooh Ooh Ooh \_\_\_\_\_

C# B A C# B  
 Ooh Ooh Ooh \_\_\_\_\_ Ooh Ooh

A C# B A E A E A E B B

Ooh

A C# 2nd times Chorus

Oh \_\_\_\_\_ a storm is threat- ning \_\_\_\_\_ my \_\_\_\_\_ very life \_\_\_\_\_ to-day \_\_\_\_\_, If I \_\_\_\_\_ don't \_\_\_\_\_  
 Ooh \_\_\_\_\_ see \_\_\_\_\_ the fire is swee - pin' our \_\_\_\_\_ very streets \_\_\_\_\_ to-day \_\_\_\_\_, Burn \_\_\_\_\_ like a red \_\_\_\_\_

*C#* *2nd times Chorus* *B* *C#* *B*

get some shel - ter, Oh yeah I'm gon-na fade a-way, War, chi - ld - ren,  
 coal car - pet, Mad bull lost it's way,

*A* *E A E A E B E B* *C#* *B*

It's just a shot a - way, It's just a shot a - way, War, chi - ld - ren,

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The vocal part is in the treble clef, and the guitar part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a second ending marked "2." and a guitar solo section. Chord diagrams are provided for the guitar part, showing fingerings for various chords. The lyrics "yeah" are written under the first vocal line. The score is divided into measures by vertical bar lines, and the guitar part includes a double bar line and a repeat sign at the beginning of the solo section.



[illegible]



E A E A E B E B C# B A E A E A E B E B

it's just a shot a-way, Rape mur - der, yeah it's just a shot a-way it's just a shot a-way,

C# B A E A E A E B E B C#

Rape mur - der, (Wow) it's just a shot a-way, it's just a shot a-way, yeah yeah yeah

The musical score for "The Flood" by The Beatles is presented in a multi-staff format. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics "yeah" and "Mm, the flood is threaten - ing" are written below the notes. The second staff is a guitar part, also in treble clef, with a key signature of two sharps. It includes a capo position of 11 and a key signature change to E major. The third staff is a guitar part in bass clef, with a key signature of two sharps. The fourth staff is a bass line in bass clef, with a key signature of two sharps. The fifth staff is a guitar part in bass clef, with a key signature of two sharps. The score includes various musical notations such as notes, rests, and dynamic markings.

my very life to-day Gi-mme gi-mme shel-ter or I'm gon-na

*f* *32* a - way \_\_\_\_\_ War \_\_\_\_\_, chi - ld - ren \_\_\_\_\_, It's just a shot a - way \_\_\_\_\_, *B* *A*

First system of piano accompaniment (treble and bass staves) with fingerings and dynamics.

Second system of piano accompaniment (treble and bass staves) with fingerings and dynamics.

Third system of piano accompaniment (treble and bass staves) with fingerings and dynamics.

Fourth system of piano accompaniment (treble and bass staves) with fingerings and dynamics.

It's just a shot a - way \_\_\_\_\_, It's just a shot a - way \_\_\_\_\_, It's just a shot a - way \_\_\_\_\_, It's just a shot a - way \_\_\_\_\_, I tell you *E A E A E B E B C#* *B* *A*

First system of piano accompaniment for the second vocal entry, with fingerings and dynamics.

Second system of piano accompaniment for the second vocal entry, with fingerings and dynamics.

Third system of piano accompaniment for the second vocal entry, with fingerings and dynamics.

Fourth system of piano accompaniment for the second vocal entry, with fingerings and dynamics.

[illegible]

**B** *it's just a kiss a-way*, *it's just a kiss a-way*, *kiss a-way*, *kiss a-way*, *yeah*

**A** *it's just a kiss a-way*, *it's just a kiss a-way*, *kiss a-way*, *kiss a-way*, *yeah*

**E A E A E B E B** *it's just a kiss a-way*, *it's just a kiss a-way*, *kiss a-way*, *kiss a-way*, *yeah*

**C#** *it's just a kiss a-way*, *it's just a kiss a-way*, *kiss a-way*, *kiss a-way*, *yeah*

**G** *it's just a kiss a-way*, *it's just a kiss a-way*, *kiss a-way*, *kiss a-way*, *yeah*

**B** *it's just a kiss a-way*, *it's just a kiss a-way*, *kiss a-way*, *kiss a-way*, *yeah*

**D** *it's just a kiss a-way*, *it's just a kiss a-way*, *kiss a-way*, *kiss a-way*, *yeah*

A E A E A E B E B C# B A E A E A E B E B

C# B A E A E A E B E B C#

Fade Out

# LET IT BLEED

レット・イット・ブリード

Songs & Music by Mick Jagger & Keith Richards

当時('69年)はまだそんな言葉は一般的でなかったと思うが、今で言う「レイド・バック・スタイル」という表現がピッタリの曲だ。意識的にダルなリズムを刻むドラムスとアコースティック・ギター、それに輪をかけたようにレイジーに唄うミックのヴォーカル、そしてトドメはミック・テイラーのスライド・ギターにより、ともかくノンビリとしたムードに仕上がっている。もちろんこの雰囲気は非常に大切なのだが、これをコピーしてプレイする場合、あまりそれを意識しない方がいいだろう。ヘタをするとんでもないドラケた演奏になってしまう恐れがある。

で、譜面では一部しかフォローできなかったアコースティック・ギターだが、これはカポタストを3フレットにはめて、Aメジャー・キーで弾く。やたらとハデなストロークにしないで、タッチの変化をうまくつけてプレイしよう。一方エレキ・ギターの方

はスライド・プレイ用の変則チューニングと思われ、タブ譜のポジションもそのチューニングによるものを示しているので注意してほしい。1弦から順にE・C・G・E・C・Eというオープン"C"チューニングに合わせよう。当然スライド・プレイにはある程度の慣れが必要だが、音程等あまり神経質になり過ぎるのも考えもの。まずやってみることが大切なのだ。また、バックিং・サウンドの中心はピアノで、リラックスした中にもアクセントのはっきりした弾き方にして、くれぐれもテンポが遅くなり過ぎないように弾こう。これはベースとドラムスも同様で、決してシマリのないサウンドやリズムになってしまってはいけない。また、ベースはそれなりにラインを作ったプレイなので、あまりこれを崩してしまうのは得策ではないだろう。

Intro

VOCAL C F G

Guitar II Aco. 3f capo

PIANO

BASS

DRUMS



[A]

2x

F

We'll we all need  
need

some - one  
some - one

we can le - an on  
we can dre - am on

And if you  
And if you

2x

Vib.

Vib.

(8)

(15)

(15)

G

C

want it  
want it baby

We'll you can lean on me  
We'll you can dream on me

We'll we all need  
We'll we all need

some -  
some -

P

H

S

H

S

*C* *G* *C*

- one we can le - an on — And if you want it Well you can lean on me —  
 - one we can dre - am on — Yeah And if you want to Well you can dream on me —

*P* *P*

*H* *H*

[B] *E* *F* *G*

She said my breast - s They will all ways — be o - pen — Ba - by — you can rest — your wea-ry  
 I was dream-ing — of a steel — guitar — en-ga - ge-ment when you — drink my health — in — Scen -

*vib.* *vib.*

was right on me — And they're will al-ways — be a space — in my park - ing lot  
 - as "as" tea But — you — knife - d me in my dir - ty fil - thy base - ment —

when you need — a lit-tle coke and — crim - pa-ty — Well we all —  
 with that jadd - ed fad - ed jun - ky nurse Oh — o'za -

2. C

*G* *C* *F*

- sant com-pa-ny ha God! We all need some - - one we can feel on

*Vib.*

*Vib.*

*H*

*H*

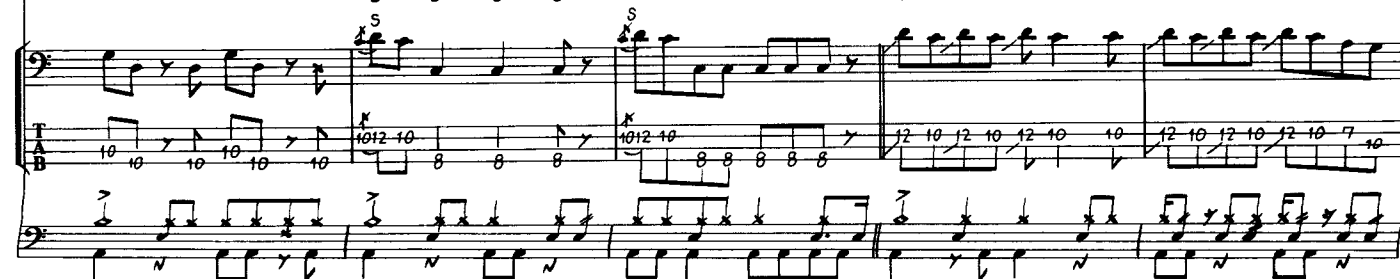
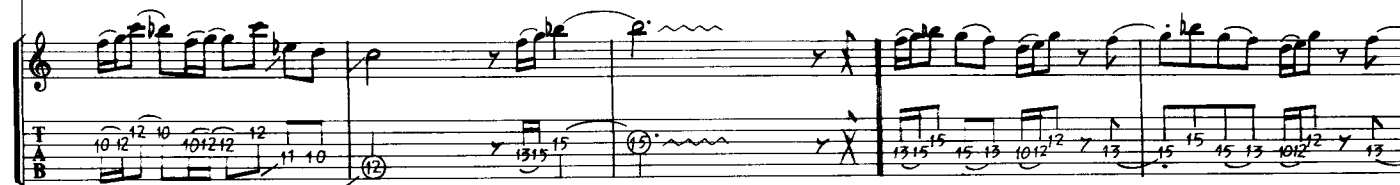
Yeah \_\_\_ and if you want it we'll you can feed on me \_\_\_ hey \_\_\_



Take my leg Oh ba-by don't you take me head



Ho 'ea- we'll we a' need some - one we can b -



*F* *G* *C*

- feed on \_\_\_\_\_ ha      Yeah \_\_\_\_\_ and if you want it      ba - by      Well you can bleed on      me \_\_\_\_\_      Yeah \_\_\_\_\_

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- feed on \_\_\_\_\_ ha      Yeah \_\_\_\_\_ and if you want it      ba - by      Well you can bleed on      me \_\_\_\_\_      Yeah \_\_\_\_\_". Above the staff are chord markings *F*, *G*, and *C*. The middle staff is a guitar line in treble clef with fret numbers: 15, 15, 13, 10, 12, 0, 13, 15, 0, 10, 12, 10, 12, 12, 0, 12, 10, 0, 10, 12, 12, 10, 12, 14, 11, 12. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with various chords and melodic lines.

*F*

\_\_\_\_\_ well we all \_\_\_\_\_ need      some - one      we can b - feed on \_\_\_\_\_      Yeah \_\_\_\_\_ yeah \_\_\_\_\_ and if you \_\_\_\_\_

The second system of the musical score continues the three-staff format. The top staff is a vocal line in treble clef with lyrics: "\_\_\_\_\_ well we all \_\_\_\_\_ need      some - one      we can b - feed on \_\_\_\_\_      Yeah \_\_\_\_\_ yeah \_\_\_\_\_ and if you \_\_\_\_\_". Above the staff is a chord marking *F*. The middle staff is a guitar line in treble clef with fret numbers: 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 11, 10, 12, 10, 12, 11, 10, 9, 10, 9, 10, 11, 10, 11, 11, 16. The bottom staff is a piano accompaniment in grand staff with various chords and melodic lines.

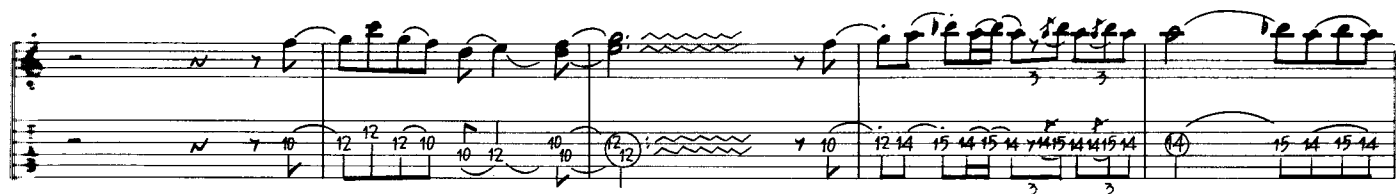
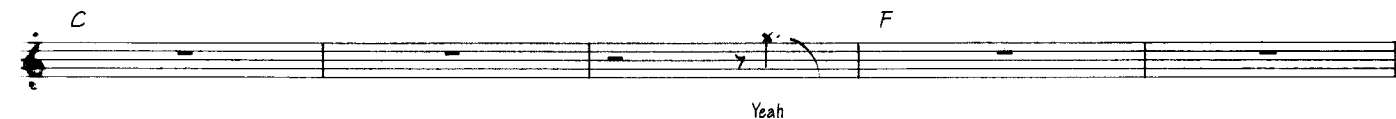
G C E C

want it ba - by why don't you b-leed on me all o - ver ha

The guitar part consists of a single melodic line with notes G, C, E, and C. Below the staff is a detailed fretboard diagram showing fingerings and positions for both hands. The piano part features a complex accompaniment with many chords and rapid sixteenth-note passages in both hands.

F G

This section continues the musical piece. The guitar part has a melodic line with notes F and G, and a fretboard diagram. The piano part continues with dense chordal and rhythmic accompaniment, including many chords and rapid sixteenth-note passages in both hands.





The musical score is arranged in four systems. The first system includes a guitar part with a key signature of one flat (B-flat) and a common time signature. The guitar part features a melodic line with a key signature change to two flats (B-flat and E-flat) in the second measure, followed by a return to one flat. The vocal part has the lyrics "Get it on rider," "Ho \_\_\_\_\_ Get it on rider," and "Get it on rider," with a long note in the second measure. The piano part consists of a bass line with octaves and chords. The second system continues the guitar and vocal parts, with the vocal part having a long note. The piano part continues with octaves and chords. The third system features a guitar part with a key signature change to two flats (B-flat and E-flat) in the first measure, followed by a return to one flat. The vocal part has the lyrics "Get it on rider," "Ho \_\_\_\_\_ Get it on rider," and "Get it on rider," with a long note in the second measure. The piano part continues with octaves and chords. The fourth system continues the guitar and vocal parts, with the vocal part having a long note. The piano part continues with octaves and chords.

Handwritten musical score for "The Sound of Silence" by Simon and Garfunkel. The score includes vocal lines for Tom and Art Garfunkel, piano accompaniment, and guitar. The lyrics are: "You could see an o-ver me \_\_\_\_\_ Yeah \_\_\_\_\_ See it on ri - der, ho \_\_\_\_\_". The music is in G major, 4/4 time, and features complex guitar and piano arrangements with many fingerings and dynamics markings.

Set it on — ri — der,                      yeah —                      You can be my ri — der,                      You can come a long — with                      me                      an —

—                      Get it on — ri — der ba — by,                      Get it on — ri — der,

You can come a long — with me — Yeah ya ya — ya ya ho Yeah —

(8va)

(8va)

S

F G C  
 come on come on come on Let it on — ri — der, Let — it come a-long — with me. — Yeah — yeah — yeah yeah —

H P

S

S H

Fade Out

# SYMPATHY FOR THE DEVIL

悪魔を憐れむ歌

Words & Music by Mick Jagger & Keith Richards

この曲のオリジナル・ヴァージョン（アルバム『ペガーズ・バケット』）は、全編ピアノによるバックイングで、キーもE♭と難しいが、ここではギター主体のアグレッシブな演奏が聴ける。キース・リチャードとミック・テイラー、この2人のスタイルの違いを大いに参考になるだろう。特に、後半にあるミック・テイラーのギター・ソロは、ロック・ギターの名演奏の1つにあげられるほど素晴らしいものだ。キース・リチャードも、この曲ではノーブルなチューニングで弾いている。イントロや歌のバックでは、ミック・テイラーはロー・コードでシンプルなバックを行い、キースはハンマリングを使った2音のパターンを弾いている。両

者とも、ハンバッキング・ピックアップをつけたギターを使っており、ナチュラルなディストーションのきいたサウンドでプレイしている。時々フィード・バック音も効果的に使っており、このサウンドを再現するために、オーバー・ドライブなどのアタッチメントを使ってみてもよいだろう。この曲のベースとドラムのポイントは、やはりノリだ。ドラムのスネアやバスドラのパターンは、ほとんど同じものを叩き続けている。安定したビートをキープすると同時に、ベースとともにドライブ感のある演奏を心がけたい。

Intro

90

Vocal

E D A E

Guitar I

Guitar II

Bass

Drums

Vocal

E D A E

Guitar I

Guitar II

Bass

Drums

**[A]** *E* *D* *A*

Please a - llow me \_\_\_\_\_ to in - tro - duce \_\_\_\_\_ my - self Well I'm a man \_\_\_\_\_ of wealth and taste

*H* *H* *H* *H* *P*

*E* *D*

\_\_\_\_\_ I've been a - round \_\_\_\_\_ for long, \_\_\_\_\_ long years \_\_\_\_\_ staten

*H* *H* *H* *H* *H*

**Vocal**

*A* *E*

ma-ry a man's \_\_\_\_\_ soul (and) faith \_\_\_\_\_ I was round \_\_\_\_\_ when

**Guitar I**

*p* *H*

**Guitar II**

*4* *4*

**Bass**

*7 7 5 5 0 5 5 4 7 5* *7 7 7 7 7 7 6 9 9 7 9* *7 7 7 7 7 7 7*

**Drums**

*%* *%* *%*

92

**Vocal**

*D* *A* *E*

Je - sus \_\_\_\_\_ Christ \_\_\_\_\_ had His mo - ment of doubt and pain \_\_\_\_\_

**Guitar I**

*4* *4*

**Guitar II**

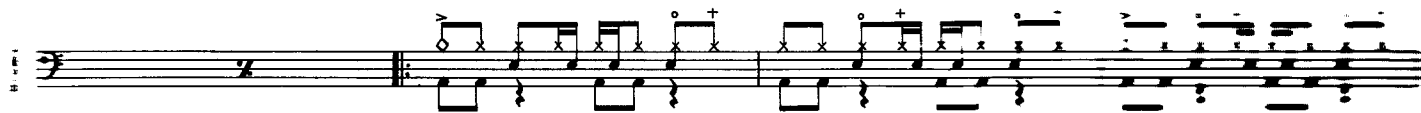
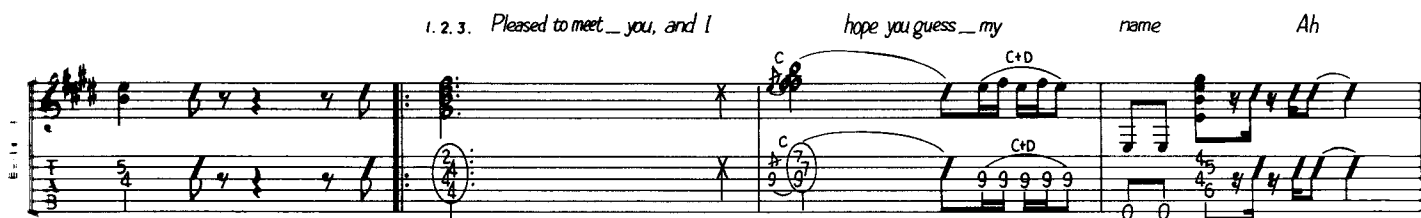
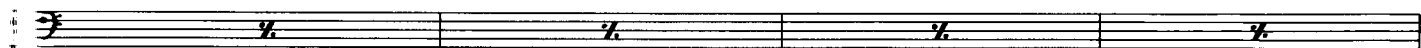
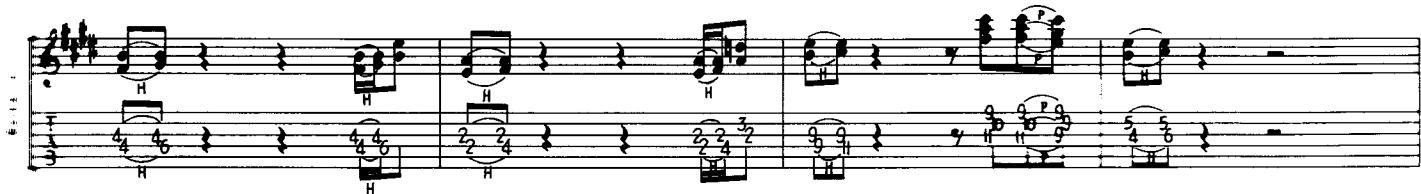
*4* *4*

**Bass**

*5 5 5 5 5 5 5 5 5 5 5 5 0 5 5 4 7 5* *7 7 7 7 7 7 6 7 6 5*

**Drums**

*%* *%* *%*





Vocal

But what is puzz - ing — you — is just the na - ture of — my — game Oh, yeah,

Guitar I

Guitar II

Bass

Drums

Vocal

I stuck a - round — St. Pe - ters - burg — When I  
I watched with glee — while your kings and queens — fought for

Guitar I

Guitar II

Bass

Drums

**A**

saw it was the time \_\_\_\_\_ for the change \_\_\_\_\_  
 ten de-cades \_\_\_\_\_ ah, for the God they made \_\_\_\_\_ I shout-ed out \_\_\_\_\_ killed the Tzar \_\_\_\_\_ and his  
 who killed the Ke-

**E**

*Violin I*

*Violin II*

*Bass*

*Drum*

**D**

mi - ni - sters \_\_\_\_\_ A - ne - stasia \_\_\_\_\_ screamed in vain \_\_\_\_\_  
 - ne-dys? \_\_\_\_\_ and, when \_\_\_\_\_ af - ter all \_\_\_\_\_ it was \_\_\_\_\_ you and me, \_\_\_\_\_ ah, ma-lla,

**A**

**E**

*Violin I*

*Violin II*

*Bass*

*Drum*

**Vocal**

*E* *D* *A*

I rade a tank \_\_\_\_\_ held a ge - nerat's rank, \_\_\_\_\_ and, When the blitz - krieg raged \_\_\_\_\_ and the bc-  
 ah, let me please \_\_\_\_\_ in - tro - duce my - self Well I'm a man \_\_\_\_\_ of wealth \_\_\_\_\_ and

**Guitar I**

**Guitar II**

**Bass**

**Drums**

96

**Vocal**

*E* *D*

1. *E* *D*

- dies stank \_\_\_\_\_ Oh, yeah, \_\_\_\_\_  
 taste \_\_\_\_\_ Yeah, and I \_\_\_\_\_ ah, sar, \_\_\_\_\_

I lay traps \_\_\_\_\_ for trou - ba - dors, \_\_\_\_\_ ah, who get

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Violin I

*A* killed be-fore they reach *E* Bom - bay ah, ah b

Violin II

Tuba

Bass

Drums

D.S.

♩ Coda

*D* *E* *D* *A* *E*

Violin I

Violin II

Bass

Drums

Vocal

E D A E

Guitar I

Feed Back

Guitar II

Bass

Drums

98

Vocal

E C A E

Guitar I

Guitar II

Bass

Drums

Lead

E D A E

9 8 7 9 8 9 8 9 8 10 10 10 10 10 10 10 8 10 8 8 9 7 9 8 9 7

4

4

5 5 5 0 5 5 4 5 4 5 5 5 5 0 5 5 4 5 7 7 7 7 7 7 6 7 6 5

7 7 7 7 7 7 6 7 6 5

Lead

E D A E

9 9 8 9 10 10 8 9 9 10 10 10 10 8 8 9 10 10 8 8 9 10 10 10 10 8 9 10 10 10 10 8

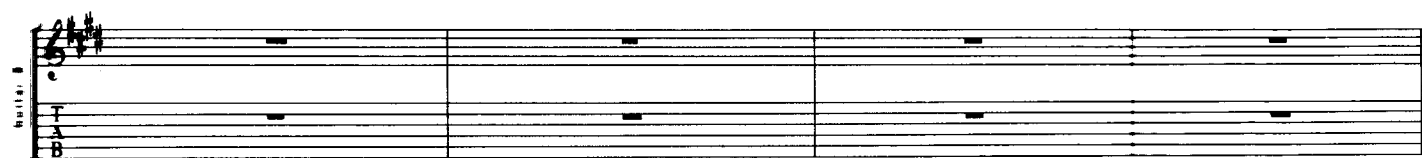
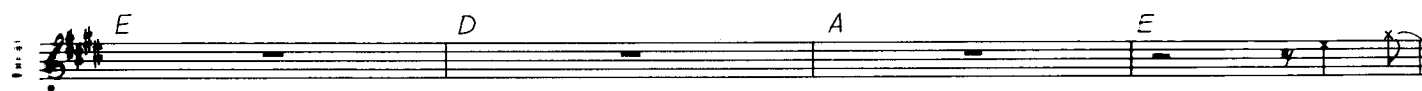
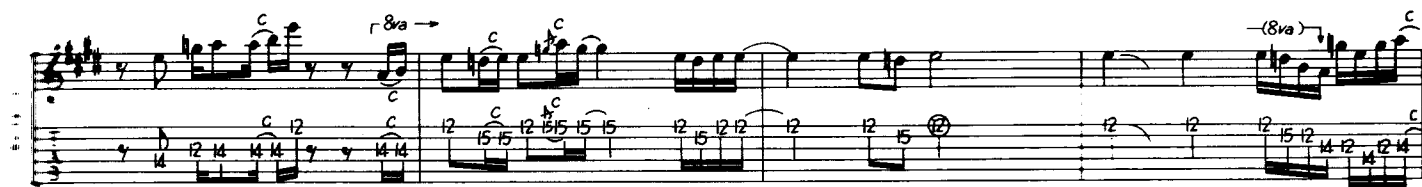
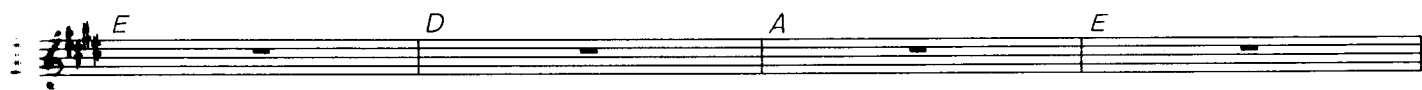
4

4

7 7 7 7 7 7 5 5 5 5 5 5 7 7 7 7 5 5 5 5 5 5 7 7 7 7 9 9 9 9 9 9

7 7 7 7 7 7 5 5 5 5 5 5 7 7 7 7 5 5 5 5 5 5 7 7 7 7 9 9 9 9 9 9







**Vocal**

**E** **E** **D** **A** **E**

oh, yeah, oh, — yeah, oh come on now — Tell me ba-

**Guitar I**

**Guitar II**

**Bass**

**Drums**

102

**Vocal**

**E** **D** **A**

- by what's my name — Tell me sweet — heart oh, what's my name

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal: *E* \_\_\_\_\_ *D* \_\_\_\_\_ *8va* → *A* \_\_\_\_\_  
 Oh, yeah, \_\_\_\_\_ Oh, yeah, \_\_\_\_\_ Oh, hoo \_\_\_\_\_ Oh, hoo \_\_\_\_\_

Guitar I: [Fingerings: 10 11 9 11 9 9, 8 9 7 7 8 7, 3 4 2 2 3 2, 2 2]  
 Guitar II: [Fingerings: 12 12 9 9 9, 9 9 11 9 11, 13 12 12 12 13 11, 9 9 11 9]  
 Bass: [Fingerings: 7 7 7 7, 7 7 7 7, 5 5 5 5, 5 5 5 5, 5 5 5 0, 5 4 0 1]  
 Drums: [Fingerings: 7/8, 7/8, 7/8, 7/8]

Chords: *C*, *CD*, *H*, *P*, *Feed Back*, *H*, *P*, *S*, *H*, *P*  
 Chords: *C*, *CD*, *H*, *P*, *S*, *H*, *P*  
 Chords: *C*, *CD*, *H*, *P*, *S*, *H*, *P*

10.

Vocal: *E* \_\_\_\_\_ *(8va)* → \_\_\_\_\_ *D* \_\_\_\_\_ *A* \_\_\_\_\_  
 Oh hoo yeah

Guitar I: [Fingerings: 10 11 9 11 9 9, 10 11 9 11 9 9, 8 9 7 7 8 7, 3 4 2 2 3 2, 2 2]  
 Guitar II: [Fingerings: 9, 7 9 8 10, 8 9 8 9, 8 9 10 8 10 10, 10 10 8 9, 10 8 9 8 9, 7 9 9 9 7 5 7 5 7 5 7]  
 Bass: [Fingerings: 2 2 2 2, 2 2 1 2 0, 2 2 2 2, 2 2 2 2, 0 0 0 0, 0 7 7 0 2 2, 0 0 0 0, 0 0 4 0 0 1]  
 Drums: [Fingerings: 7/8, 7/8, 7/8, 7/8]

Chords: *H*, *H*, *C*, *CD*, *H*, *P*, *S*, *H*, *P*  
 Chords: *H*, *H*, *C*, *CD*, *H*, *P*, *S*, *H*, *P*  
 Chords: *H*, *P*, *S*, *H*, *P*

**Vocal**

*E* *D* *A*

Oh People get on down Ah come on down

**Guitar I**

**Guitar II**

*8va* *(8va)*

**Bass**

**Drums**

104

**Vocal**

*E* *D*

Ah come on down oh come on down come on down

**Guitar I**

**Guitar II**

*8va* *(8va)*

**Bass**

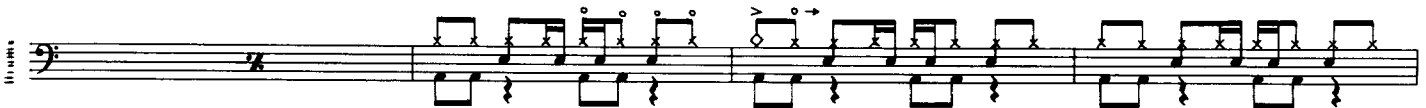
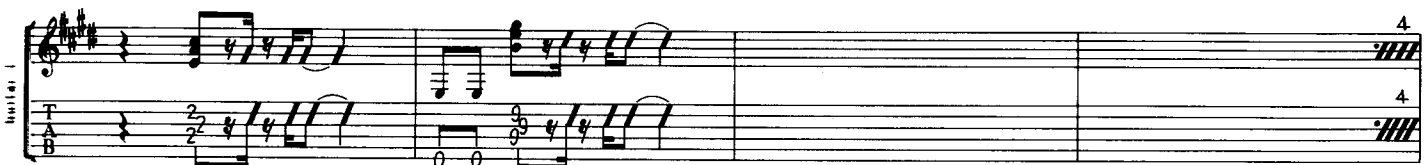
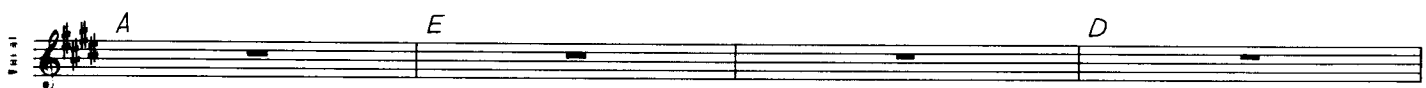
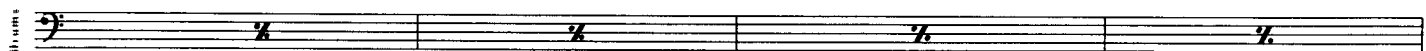
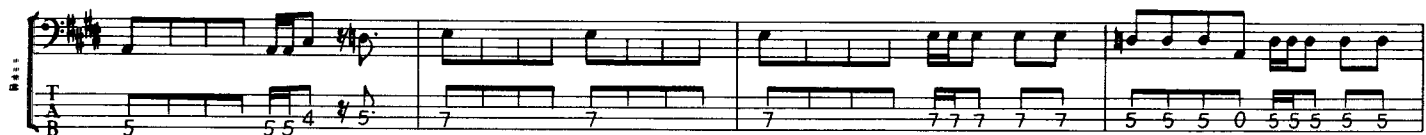
**Drums**



Oh

yeah, gon-na, sweet heart

yeah



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part:

- Vocal:** The top staff, featuring a treble clef and a key signature of one sharp (F#). It includes a vocal line with a melodic phrase in the first measure, followed by rests, and then a sustained note in the second measure. The lyrics "E" and "D" are written above the staff.
- Guitar I:** The second staff, featuring a treble clef and a key signature of one sharp. It includes a guitar line with a melodic phrase in the first measure, followed by rests, and then a sustained note in the second measure. The lyrics "E" and "D" are written above the staff.
- Guitar II:** The third staff, featuring a treble clef and a key signature of one sharp. It includes a guitar line with a melodic phrase in the first measure, followed by rests, and then a sustained note in the second measure. The lyrics "E" and "D" are written above the staff.
- Bass:** The fourth staff, featuring a bass clef and a key signature of one sharp. It includes a bass line with a melodic phrase in the first measure, followed by rests, and then a sustained note in the second measure. The lyrics "E" and "D" are written above the staff.
- Drums:** The fifth staff, featuring a bass clef and a key signature of one sharp. It includes a drum line with a melodic phrase in the first measure, followed by rests, and then a sustained note in the second measure. The lyrics "E" and "D" are written above the staff.

The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics "E" and "D" are written above the Vocal staff, indicating the words "Hello" and "Goodbye" respectively.

106

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4.

- Vocal:** The vocal line is written in a single staff. It begins with a treble clef and a key signature of two sharps. The melody is simple, with notes corresponding to the lyrics. Chord symbols A, E, and D are placed above the staff at the beginning of the first, second, and third measures, respectively.
- Guitar I:** The first guitar part is written in a single staff. It begins with a treble clef and a key signature of two sharps. The part features a series of chords (A, E, D) and a melodic line. Chord symbols A, E, and D are placed above the staff at the beginning of the first, second, and third measures, respectively.
- Guitar II:** The second guitar part is written in a single staff. It begins with a treble clef and a key signature of two sharps. The part features a series of chords (A, E, D) and a melodic line. Chord symbols A, E, and D are placed above the staff at the beginning of the first, second, and third measures, respectively.
- Bass:** The bass line is written in a single staff. It begins with a bass clef and a key signature of two sharps. The part features a series of chords (A, E, D) and a melodic line. Chord symbols A, E, and D are placed above the staff at the beginning of the first, second, and third measures, respectively.
- Drums:** The drum part is written in a single staff. It begins with a bass clef and a key signature of two sharps. The part features a series of chords (A, E, D) and a melodic line. Chord symbols A, E, and D are placed above the staff at the beginning of the first, second, and third measures, respectively.

[illegible]

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs) and a vocal line. The key signature is D major (two sharps). The tempo is marked 'Moderato'.

- System 1:** The guitar part (labeled 'Guitar I') plays a series of chords: A, E, and D. The vocal line (labeled 'Vocal') is silent.
- System 2:** The guitar part continues with a series of chords: A, E, and D. The vocal line (labeled 'Vocal') is silent.
- System 3:** The guitar part continues with a series of chords: A, E, and D. The vocal line (labeled 'Vocal') is silent.
- System 4:** The guitar part continues with a series of chords: A, E, and D. The vocal line (labeled 'Vocal') is silent.
- System 5:** The guitar part continues with a series of chords: A, E, and D. The vocal line (labeled 'Vocal') is silent.



[illegible]

gon-na come



# BROWN SUGAR

ブラウン・シュガー

Words & Music by Mick Jagger & Keith Richard

印象的なギター・リフから始まる曲。ただし他の曲と異なる点は、このフレーズがボーカルとからまないことだ。いつもは、フレーズのトップの音がボーカルをなぞっていることが多いのに。つまりこの曲は、作曲のアプローチの仕方が違っていることを意味している。純粋にイントロというものを考えた結果が、このリフなんじゃないかと思う。まず最初の8小節、これはいつものパターンで割と簡単。問題は次の9～16小節だ。キースにしては、珍しくポジションが動くリフになっている。キーCで、E<sup>b</sup>、A<sup>b</sup>コードの登場となると、それだけでストーンズにしては考えたな、まじめに取りくんだな、などと推測してしまう。それと、この部分はポジションが低く、運指もちよつと変わっているの、とくにイントロの11、15小節目は要注意。やはりこの譜面通り2本のギターで同じリフを演奏しなければ、この厚みは出ないので、イ

ントロのリフが肝心。ドラムスはバス・ドラムのパターンをみると、8ビート・ロックンロールのニュアンスだが、もうちよつと泥臭いものとなっている。例えば④の2カッコ、あるいは⑤を見してほしい。ハイハットの8分をきざまないで、バス・タムできざんでいる。これはかなり特長が濃く出てしまうので、このパターンを使うには勇気がいるのだが、ここではバッチリ。土人の臭いがしてきそうな感じだ。ドラムスをサポートするのがベース。この曲では8分フレーズに徹しているが、これが落ち着きを出す結果を生んでいる。とくにイントロの3、5、7小節のコードCにおいてのベース音Gは有効に聴こえるね。「ブラウン・シュガー」が収められているアルバム『スティッキー・フィンガーズ』にはギター・プレイが素晴らしい曲がたくさん入っているので、ぜひ聴きこんでほしい。

110

**VOCAL** C G C F C G C F C G C F

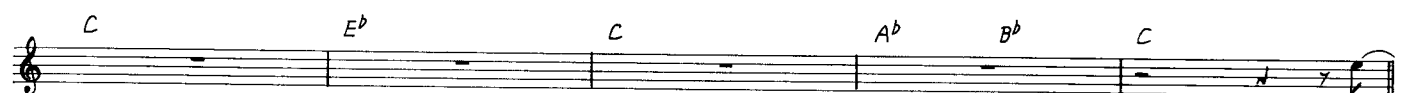
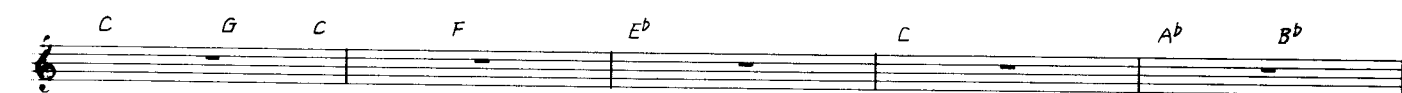
**GUITAR I**  
(1st String = D)  
(5th String = G)

**GUITAR II**

**BASS**

**DRUMS**

The musical score is written for four parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is C major, and the time signature is 4/4. The vocal line consists of a simple melody with lyrics 'C G C F C G C F C G C F'. Guitar I plays a complex riff with many accidentals and fingering numbers (1-5). Guitar II plays a simpler melody with some accidentals. The bass line is a steady eighth-note pattern. The drums play a simple 8-beat rock pattern.



Gold



A

— coast slave — ship bound for cot-ton fields — sold — in a mar-ket down in New Or - leans — Scar - red old slav - er know he's  
— best cold — Eng-lish blood rum hot — La - dy of the house wond'-rin where it's gonna stop House — boy knows — that he's

Measures 1-8 of section A. The vocal line features a melody with lyrics. The guitar line includes fret numbers (5, 7, 10, 11, 12) and a key signature change to B-flat. The piano line shows chords and the bass line has notes with fret numbers (8, 10, 11, 12).

112

B

doin' al - right — Hear — him whip the wo - men Just — a round mid - night Brown Su-gar —  
doin' al - right — You — should have heard him Just — a round mid - night Brown Su-gar —  
get down — Brown Su-gar — how —

Measures 9-16 of section B. The vocal line continues the melody with lyrics. The guitar line has fret numbers (5, 7, 10, 11, 12) and a key signature change to C. The piano line shows chords and the bass line has notes with fret numbers (8, 10, 11, 12).

*C* *G* *C*

how come you tasters so good — A ha ha  
 how come you tasters so good — A ha ha  
 — come you tasters so good — Ah — got get down —

Brown Su-gar — just like a young girl Should  
 Brown Su-gar — just like a young girl Should  
 Brown Su-gar — just like a young girl Should

The first system of the musical score includes a vocal melody line with lyrics, a piano accompaniment with chords and arpeggios, and guitar/bass lines with fret numbers. The key signature has one flat (B-flat), and the time signature is 4/4. The system is marked with chord symbols C, G, and C.

*1.* *E<sup>b</sup>* *C* *C* *C*

— A ha ha — Wow!  
 — A ha ha — Hey!  
 — Now!

Wow — Drum —

The second system of the musical score continues the vocal melody and piano accompaniment. It includes a first ending bracket marked '1.' and a key change to E-flat major. The system is marked with chord symbols E<sup>b</sup>, C, C, and C. The guitar/bass lines continue with fret numbers and rhythmic patterns.

2.

$E^b$   $C$   $A^b$   $B^b$   $C$  (3 times)  $E^b$

~ Sax Solo ~

$C$   $A^b$   $B^b$   $C$

Ah \_\_\_\_\_

**Coda**  
C

I bet your ma-ma was a Tent show queen and

F C B<sup>b</sup>

— all her girl-friends were sweet six - teen — I'm — no school boy but I know what I like — You — should have — heard him just —

T  
A  
B

C D G C G

— a-round mid - night Brown Su-gar — how — come you tastes so good — yeah Ah — Brown Brown.

T  
A  
B

C G C

Brown Su-gar just like a young girl should yeah

116

[E] G C

I say yeah yeah yeah wow! How come you how come you taste so good Yeah  
 yeah yeah wow! Just like a just like a young girl should Yeah

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, vocal, and piano. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a simplified notation with lyrics. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each containing a guitar staff, a vocal staff, and a piano staff. The first system includes the lyrics "yeah yeah wow!". The second system includes the lyrics "the sound of silence". The third system includes the lyrics "the sound of silence". The fourth system includes the lyrics "the sound of silence". The score is written in a clear and legible font, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a simplified notation with lyrics. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each containing a guitar staff, a vocal staff, and a piano staff. The first system includes the lyrics "yeah yeah wow!". The second system includes the lyrics "the sound of silence". The third system includes the lyrics "the sound of silence". The fourth system includes the lyrics "the sound of silence".



# TUMBLING DICE

ダイスをころがせ

Words & Music by Mick Jagger & Keith Richards

この曲もギターはオープンGチューニングで、4フレットにカポタストをつけて演奏している。2本のギターは、ともにエフェクターなどつけず、アンプに直接プラグ・インしているナチュラルなものだ。少しディストーションしているが、アタッチメントは使わずに、アンプで自然にディストーションさせた方が良さそう。Guitar IIは、スライド奏法を行っている。これは、左手の小指などにスライド・バーをつけてプレイしているものだ。図のギター・ソロの部分では、スライド・バーを使わず、指でフレットを押え、チョーキングを行っている部分もあるが、スライド・

バーはつけたままにしておき、他の指を使っとうまくフレットを押えるようにしよう。この曲では、ピアノも弾かれているが、スペースがないので省略させてもらった。これは、シンプルにコードを8分音符で刻んでいるものであり、問題なくプレイできるだろう。この曲のベース、ドラムは、ほとんどオーソドックスな8ビートのパターンを弾いている。テンポも演奏しやすいミディアムだ。リズムがはしらないように注意して、ノリの良い演奏を心がけたい。

18

Vocal

Intro

Um Yeah

Other

<Chorus>

Open G, Capo: 4

Guitar I

(G)

Woo

Open G, Capo: 4

Guitar II

Slide Guitar

Bass

Drums

**Vocal** *B* *A* *B*

Wo - man think I'm tas - ty al - ways trying to waste me make me burn the can - die right down

**Other**

**Guitar I** *(G)* *(G)*

**Guitar II**

**Bass**

**Drums**

**Vocal** *B* *F#* *B* *F#* *B* *E*

Ba - by Ba - by (I) don't need jewels in my crown

**Other**

**Guitar I** *(G)* *Ba by (D)* *(G)* *Ba by (D)* *(G)* *(C)*

**Guitar II**

**Bass**

**Drums**

**Vocal** *F#* *B*  
 'Cause all \_\_\_\_\_ you wo - men is low \_\_\_\_\_ down gamb - lers Cheat -

**Other**

**Guitar I** *(D)* *(G)*

**Guitar II**

**Bass**

**Drums**

**Vocal** *B* *F#* *B*  
 - ing like I don't know how \_\_\_\_\_ Ba - by \_\_\_\_\_ I know

**Other**

**Guitar I** *(G)* *Ba - by* *(D)* *(G)*

**Guitar II**

**Bass**

**Drums**

20

**Vocal** *F# B E F#*  
*cra - zy There's fe - ver in the funk house now This*

**Other**  
*cra - zy fe - ver in the funk house now*

**Guitar I** *(D) (G) (C) (D)*

**Guitar II**

**Bass**

**Drums**

**Vocal** *C B*  
*low down bitch - in' got my poor feet a - ich - ing Do you know the dance it still wild*

**Other**

**Guitar I** *(G)*

**Guitar II**

**Bass**

**Drums**

**Vocal**

B F# B F# B E

Ba - by I can't stay You got to roll me and

**Other**

(G) Ba - by can't stay roll me

(D) (D) (G) (C)

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

E B (D) B

all me the tum - bl - ing dice Al - ways in a hurry I

**Other**

all me the tum - bl - ing dice

(C) (G) (G)

**Guitar I**

**Guitar II**

**Bass**

Vocal *B* *F#* *B*

ne - ver stop to wor - ry Don't see the time flash - ing by Ho - ney got no

Other

Guitar I *(G)* *(D)* *(G)*

Guitar II

Bass

Drums

Vocal *F#* *B* *E* *F#* *E* *B*

I'm all si - x and se - vens (and) nines Say now, ba - by, I'm the

Other *(D)* *(G)* *(C)* *(D)* *(G)*

mo - ney si - x and se - vens (and) nines

Guitar I

Guitar II

Bass

Drums

**Vocal** *B* rank out - si - der You — can be my part - ner in crime — *F# B* Ba - by — I

**Other**

**Guitar I** *(G)* *(D)* *(G)*

**Guitar II**

**Bass**

**Drums**

1 = 4

**Vocal** *F# B E* can't stay — (You) got (to) roll — me (and) call me the tum - bl - ing Oh yeah,

**Other** can't stay — Roll — me

**Guitar I** *(D)* *(G)* *(C)*

**Guitar II**

**Bass**

**Drums**

Vocal: B F# B [F] B

ma, babe um

Guitar I: call me the tum - bl - ing dice (C) (D) (C) (C)

Guitar II: <Slide Guitar> CD

Bass: 2 2 2 2 2 2 2 2

Drums: x x x x x x x x

Vocal: B F# B

Guitar I: (G) (D) (G)

Guitar II: CD

Bass: 2 2 2 4 4 2 2 3 4 6 4 2 2 4 2 3

Drums: x x x x x x x x



Vocal *F# B E F# G B*  
*Oh, my, — my, my, — I'm the lone*

Other

Guitar I *(D) (G) (C) (D) (G)*

Guitar II *<Slide Guitar>*

Bass

Drums

126

Vocal *B F# B*  
*— crap shoo - ter Play - in' the field — e - very night — night, — Ba - by —*

Other

Guitar I *(G) Ba - by (D) (G)*

Guitar II

Bass

Drums

Vocal

can't stay — You got to roll — me call me the tum - bl - ing

Other

can't (D) stay (G) roll (C) me call me the tum - bl - ing

Guitar I

Guitar II

Bass

Drums

< Slide Guitar >

Vocal

roll — me call me the tum - bl - ing Yah — got to

Other

Yah — got to roll me got to

Guitar I

Guitar II

Bass

Drums

128

Vocal

roll me got to roll me, um, um yeah got to

Other

roll me got to roll me got to

Guitar I

(C) (G) (D) (C) (G)<sub>s</sub> (D)<sub>s</sub>

Guitar II

Bass

Drums

Vocal

roll me, um um got to roll me, um yeah got to

Other

roll me got to roll me got to

Guitar I

(C) (G) (C) (G)

Guitar II

Bass

Drums

**Vocal** *E* *B* *E* *B*  
roll me, ah, ah \_\_\_\_\_ got to roll me, ah ah \_\_\_\_\_ got to

**Other**  
roll me keep on roll - ring got to roll me keep on roll - ring got to

**Guitar I** *(C)* *(G)* *4 (C)* *(G)*

**Guitar II**

**Bass**  
② 2 4 2 2 2 1 4 1 8 6 4 1

**Drums**

**Vocal** *E* *B* *E* *B*  
roll me, ah, Yeah, \_\_\_\_\_ got to roll \_\_\_\_\_ me I'm \_\_\_\_\_ the tum - bl - ing

**Other**  
roll me keep on roll - ring got to roll me got to

**Guitar I** *(C)* *(G)* *(C)* *(G)*

**Guitar II**

**Bass**  
② 2 2 ② 2 2

**Drums**

Repeat 3

# ANGIE

恋しみのアンジー

Music by Mick Jagger & Keith Richard

一連のストーンズのナンバーとは、ちょっと雰囲気が違うようだが、名曲として、いつまでも残る曲の1つといえそう。曲調はスロー・テンポのバラードだ。この曲で使われているギターは、アコースティック・ギターだけで、チューニングはノーマルなものだ。譜面は、1本のギターしか載せられなかったが、途中からもう1本別のギターもコード・ストロークを行っている。これもやはりアコースティック・ギターで、シンプルに8ビートのストロークを行っているものだ。この曲では、キーボードとして、ピアノも活躍している。これは単純にコードを弾いているものでは

なく、メロディアスなプレイだ。繰り返しや、ダル・セーニョの後の部分では、譜面のフレーズを発展させて、アドリブでプレイしてもよいだろう。この他この曲では、ストリングスも入れられている。これはメロトロンという楽器を使ったものと思われるがシンセなどでプレイすれば問題ないだろう。この曲のドラムは、全体的に静かにプレイしているが、時々ハイハットをオープンさせてアクセントを入れているのが印象的だ。このハイハットは、タイミングよくペダリングを行い、鋭いプレイをしたい。

130

Vocal

Intro Am E Gsus4 F#sus4 F C G on B

Other

<Strings>

Keyboard

<Piano>

Guitar

(Harm.)

Bass

Drums

**[A]** Am E Gsus4 F#sus4 F C G#mB

Vocal: An - gie, An - gie, When will those clouds all di - sa - pear \_\_\_\_\_

Other: \_\_\_\_\_

Keyboard: \_\_\_\_\_ R.H. \_\_\_\_\_

Guitar: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

Am E Gsus4 F#sus4 F C

Vocal: An - gie, An - gie where will they ever be from here \_\_\_\_\_ With no

Other: \_\_\_\_\_

Keyboard: \_\_\_\_\_

Guitar: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

32

**Vocal**

to  $\Phi$  3

G Am E Gsus4 Fsus4 F to  $\Phi$  2

An-gie,  
An-gie,  
An-gie.

An-gie - gie,  
An-gie  
An - gie,

You can't say me ne-ver tried  
where will it lead us from here  
ain't it time me said good-bye

**Other**

r D, S, time Only →

**Keyboard**

**Guitar**

**Bass**

**Drums**

to 1

Vocal

*F* *C* *D* *Am* *E*

An - gie you're beau - ti - ful — I still love you, yeah,  
 An - gie I still love you,

Other

Keyboard

Guitar

Bass

Drums

1. 2.

Vocal

*Gsus4* *Fsus4* *F* *C* *C*

but airt — it time — we said good-bye — All the dreams  
 re - mum - ber all - those nights we cried —

Other

Keyboard

Guitar

Bass

Drums

D.S.<sup>1</sup>



♩ Coda 1

Vocal *Am* *E* *Gsus4* *Fsus4* *F* *C* *GonB*

Other

Keyboard

Guitar

Bass

Drums

34

Vocal *Am* *E* *Gsus4* *Fsus4* *F* *C* *Oh,*

Other

Keyboard

Guitar

Bass

Drums

D.S.2

♩ Coda 2

Vocal: F C G♯B [F] Am E Gsus4 F#sus4 F C  
yeah! let me

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation with fret numbers]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

♩ Coda 3

Vocal: G Dm Am Dm  
An-gie I still love you ba-by e-very-where I look I see your eyes

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation with fret numbers]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

Am Dm Am

Vocal

There ain't a wo - man that comes close to you

Other

Keyboard

Guitar

Bass

Drums

136

C F G H Am

Vocal

Come on ba - by dry your eyes An - gie,

Other

Keyboard

Guitar

Bass

Drums

**Vocal** *E* *Gsus4* *Fsus4* *F* *C*

An - gie. Ain't it good — to be a - live —

**Other**

**Keyboard**

**Guitar**

**Bass**

**Drums**

**Vocal** *Am* *E* *Gsus4* *Fsus4* *F* *F rit.* *C*

An - gie, An - gie. they can't say we ne - ver tried —

**Other**

**Keyboard**

**Guitar**

**Bass**

**Drums**

# LET'S SPEND THE NIGHT TOGETHER

夜をぶっとばせ

Songs & Music by Mick Jagger & Keith Richards

この曲が出た当時は、英米では放送禁止となっていたが、我が国では、「夜をぶっとばせ」という明るい邦題で、ガンガンラジオから流れていた。この譜面は『スティル・ライフ』というアルバムからの採用で、ライブ・バージョンとなっている。それだけに実際の演奏に際しては、極めて現実的なコピー譜となっている。ストーンズのストレートなロックンロール・フィーリングがまっぴりと出ているからね。この曲のメインはやはりギターである。まずギターIをみると、イントロはサビのメロディこそ変のハーモニーを付け、ロックンロール・スタイルに導いて、る。5に入ってから3、4、7、8小節目もそれに準じたコーペ・エンディングになっている。ギターIIはどうであるかということ。こちらにもっとすき間をとり入れたフリーキーなバックイングをして、るが、

ギターIで補えなかった4の9~16小節のボーカルのメロディをうまくサポートしている。このように自由にプレイしているようでも、ツボはちゃんと押さえているところがニクイね。2本のギターのバックイングの存在感が高いから、ボーカルが終わったらギター・ソロ、なんていう展開はまったく必要なくなってしまうわけ。これほど特長のあるサウンドをバンドで出せるよう、さっそくトライしてみよう。ドラムスは、ライブということで、決まったパターンにとらわれず、自由に叩いているので、もうちょつと曲の構成ごとに整理してもいいだろう。エンディングはストーンズならではのもの。このエンディングでにつこり終わるにはまだまだ修業が足りないだろうね。スタジオ録音より軽快さでは劣るものの、力の入ったプレイをここから感じとってほしい。

Intro 07

Sheet music for the song "Let's Spend the Night Together" (夜をぶっとばせ). The score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is C major (one sharp, F#), and the time signature is 4/4. The music is in common time (C).

The score includes the following parts:

- Vocal:** The vocal line is written in a single staff, starting with a rest for 7 measures.
- Guitar I:** The guitar I part is written in a single staff, starting with a rest for 7 measures.
- Guitar II:** The guitar II part is written in a single staff, starting with a rest for 7 measures.
- Bass:** The bass part is written in a single staff, starting with a rest for 7 measures.
- Drums:** The drums part is written in a single staff, starting with a rest for 7 measures.

The score is written in a single system, with the measures numbered 1 through 7. The notation includes various musical symbols such as notes, rests, and bar lines.

*D* *G* *Bm* *D7*

**A** *G* *Bm* *D7* *G*

1.) Now don't you worry 'bout what's on your mind — Oh — no — — — I'm in no hurry I could  
 2,3.) I feel so strong (that) I can't dis - guise — Oh — no — — — But I just won't a -

3m D7 C

Take my time — Oh — no —  
— do — to — give — Oh — no

I'm go-ing red — and my tongue's get-ting tired —  
I'll sa-tis-fy — your — ev-ery need —

G D C Bm

— tongue's get-ting tired —  
— ev-ery need —

I'm off my head — and my mouth's get-ting dry —  
And now I know — (you) sa-tis-fy me

I'm high, but I  
Oh — my,

**Bm** B D7

try, try, try — Let's spend the night — to — ge — ther Now I need you more — than e — ver  
my, my, my, — my

try, try, try — Let's spend the night — to — ge — ther Now I need you more — than e — ver  
my, my, my, — my

Handwritten musical score for "Let's Spend the Night Together" by The Rolling Stones. The score is written on five staves. The first staff is the vocal melody in G major, starting with a D7 chord and a key signature change to one sharp (F#). The lyrics "Let's spend the night to-ge-ther now" are written below the notes. The second staff is the guitar accompaniment, featuring a mix of chords and single notes, with a key signature change to one sharp. The third staff is the bass line, showing a mix of chords and single notes. The fourth staff is the drum part, with a mix of chords and single notes. The fifth staff is the keyboard part, with a mix of chords and single notes. The score includes various musical notations such as chords, scales, and dynamics.



$\text{D7}$   $\text{G}^2$   $\text{Bm}$   $\text{D7}$

Let's spend the night — to — ge — ther

$\text{D}$   $\text{C}$

Now I need you more — than e — ver      Let's spend the night — to — ge — ther      Let's spend the night —  
 (now ———)

*C* *G* *C* *G*

— to-ge-ther Now I need you more — than e - ver you know I'm sin-

The first system of the musical score consists of five staves. The top staff is the vocal melody, with lyrics "to-ge-ther Now I need you more than e - ver you know I'm sin-". The second staff is the guitar part, featuring a complex sequence of chords and arpeggios, with some notes marked with 'X'. The third staff is the bass line, which provides a steady accompaniment. The fourth and fifth staves are additional instrumental parts, possibly for piano or another instrument, with various musical notations including slurs and ties.

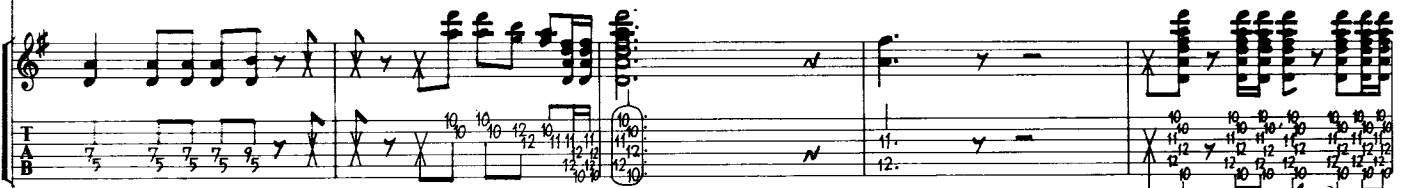
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*C* *G*

- - ing, ba - by You need some guid - ing, ba - by I need you by — me ba - - by

The second system of the musical score continues the vocal melody with lyrics "- - ing, ba - by You need some guid - ing, ba - by I need you by — me ba - - by". The guitar part continues with a complex sequence of chords and arpeggios, with some notes marked with 'X'. The bass line and other instrumental parts also continue, maintaining the musical structure established in the first system.

D7



D.S. al Coda

**Coda** *G* *Bm* *E* *D7* *G*

Yeah — I need ya ba - by

*Bm* *D7* *G* *Bm*

Yeah — More — than e - ver — now — Yeah —

Chord progression: D7, G, Bm, D7

Lyrics: More than e-ver now Oh yeah su-gar

Chord progression: G, Bm, D7

Lyrics: More than e-ver now

3x Repeat (2, 3x: Simile)

D7

Let's spend the night — to - ge - ther Now I need you more — than e - ver Let's spend the night —

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G

— to - ge - ther now —

# TIME IS ON MY SIDE

ライブ・アルバム『スティル・ライフ』からだが、これは素晴らしい出来。もう涙なくしては聴けないね。この曲は注目すべき点がいろいろあるので、頭の方から順を追ってみよう。まずイントロのアルペジオ。これもほとんどソロに近いだけに難しい。とくに3連のリズムだからね。最近ギター・ソロは弾けてもアルペジオはできないなどという本末転倒な人がいるから、この機会に正確にピッキングし、正確なリズムを出せるよう練習するといい。イントロのギターIIはこれはもうフィーリングの世界というしかない。自然にプレイできるまで繰り返そう。Aの歌い出しの“Time”というところのフェイクは、この曲に対するミツクの思い入れがよく表われているところ。敬意を表して、コピーしよう。そう、ミツクになりきってね。Aの5、6小節のギターIのフィ

ル・インは、ブルース・フィーリング満載のフレーズ。とくにスライド、チョーキングなどの技は、大事に取り入れよう。BからのギターIのソロはもう圧巻。1～5小節の間のとり方はもうこれ以上考えられないというもの。後半3小節のたたみかけるようなフレーズも、盛り上げるね。そして最後の小節のリズムのキメを経て、Aにダル・セーニョ。ここでスッとボリュームを下げるあたりは、やはり年季としかいえないだろう。コーダのリピートも、サラッと流して3カッコの3拍、4拍目でリズム・セクションをつけ、エンディングとしている。これはカッコいいね。最後のコードは突然Fメジャー7th。これもGOOD! ストーンズにしては、パッチリきまった(?)エンディング。やはりこういうバラードはライブの方が数倍いいね。

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The musical score is arranged in five staves. The top staff is for the Vocal part, starting with an 'Intro' and a key signature of one flat (Bb). The second staff is for Guitar I, featuring a melodic line with various fret numbers and a 'T' (slide) marking. The third staff is for Guitar II, starting with a '8va' marking and featuring a complex melodic line with many fret numbers. The fourth staff is for the Bass, showing a simple harmonic line. The fifth staff is for the Drums, showing a rhythmic pattern with 'x' marks for hits. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

[A] 8

F  
2.3 time Chorus

B<sup>b</sup> C B<sup>b</sup> C F

Time \_\_\_\_\_ is on my side \_\_\_\_\_, Yes it is \_\_\_\_\_ Time \_\_\_\_\_ is on my  
( Time \_\_\_\_\_ is on my side \_\_\_\_\_ Time \_\_\_\_\_ is on my

H

0 1 3 3 1 2 3 2 0 1 2

3 2 1 1 2 1 2 0 1 2

3 3 3 3 2 0 2

3 2 1 1 2 1 2 1 2

UD QU

UD QU

16 16 16 16 16

2.3 times

1x tacet →

1x (%)

(%)

(%)

B<sup>b</sup> C Dm C Dm C B<sup>b</sup>

side \_\_\_\_\_, Yes it is \_\_\_\_\_

side \_\_\_\_\_)

You're searchin' for good times \_\_\_\_\_

'Cause I got the real time \_\_\_\_\_

'Cause I got the real time \_\_\_\_\_

But just wait and see

The kind that you need

The kind that you need

You'll come \_\_\_\_\_ remain' back

3 3 4 5 5 5

3 3 4 5 5 5

3 3 4 5 5 5

3 3 4 5 5 5

3 3 4 5 5 5

3 3 4 5 5 5

3 3 4 5 5 5

3 3 4 5 5 5

1x (Tom)

(2x T. Cym)



*C* *B<sup>b</sup>* *C* *B<sup>b</sup>* *C* *to C* *B<sup>b</sup>*

You'll come runnin' back You'll come runnin' back to me Go ahead a little go ahead

8va → 4

H.H.

*F* *B<sup>b</sup>* *F* *B<sup>b</sup>*

Go ahead and light up the town Baby do anything your little heart desires Remember I will always be around One day you'll be back walkin' through that

5

H.H.

Dm

G

C

same door But you don't need to be shy for it baby Just screamin' out for it No, no, no,

8va ↓

D.S.

Coda

C

F

1. 2.

B<sup>b</sup>

3.

B<sup>b</sup>

C

FΔ7

Time time time is on my side yes it is side yeah!

# HARLEM SHUFFLE

ハーレム・シャッフル

Music by Earl Nelson & Bob Finkel

不思議な雰囲気のアイントロからこの曲は始まっている。ここは、フリー・テンポになっているので、イン・テンポになる3小節目のタイミングに注意してプレイしよう。この曲では、3本以上のギターが重ねて録音されているが、譜面の都合上省略した音もある。これらのギターは非常にラフで、バラバラに弾いているようだが、全体として、ひとつのノリを出しており、これがストーンズ・サウンドの1つの特徴だ。とにかく、ノリを大事にして演奏してもらいたい。ノーマルなベースのチューニングでは演奏不可能なD<sup>#</sup>の音が弾かれている部分がある。これは、譜面のように4弦をD<sup>#</sup>に下げてチューニングすれば解決するだろう。タブ譜は、このチューニングによるものを記しておいた。又、ベースのすべての弦を半音下げてチューニングしてもよい。どちらでも、各自弾きやすい方法を選んでもらいたい。この曲では、キーボードと

して、エレピとオルガンの音が入っている。両方ともに単純なパターンの演奏だが、全体のノリをくずさない様に気をつけたい。この曲は、G<sup>#</sup>m、A、Am、B<sup>b</sup>といったキーが入りみだれており、転調の部分がたくさんある。そのつどに、キメのフレーズをギターが弾いているのだが、それ以外の部分では、リズム・カッティングと、オブリガートのフレーズを延々と弾いている。譜面通り、正確に弾いてもよいが、フレーズを感じをつかんだら、譜面にとられず、自由に弾いてみるとよいだろう。この曲でのオブリガートは、すべてペンタトニック・スケールによる演奏だ。このスケールの使い方を、ぜひマスターしてもらいたい。なお、エンディングのフェード・アウト部分では、サンプリング・シンセを使ったと思われる、オーケストラ風のフレーズが少し聴かれるが、譜面では省略させてもらった。

Intro 1. Bm

VOCAL

Woo

Intro 2. G<sup>#</sup>m

Woo

(Organ)

KEYBOARD

(E. Piano)

GIITAR I

GIITAR II

BASS (4th String = D<sup>#</sup>)

DRUMS

**[A]** *G#m*

You mo - ve to the left Yeah, you go for your-self You  
 scratch just like a mon - key Yeah, ya do re - al cool you

mo - ve to the right if it takes all night  
 slide to the 'im - bo Yeah, How low can you go?

[B]

A

Now take it kind a slow — With a whole lotta soul — Don't  
 Now come on ba - by (Yeah, come on baby) Don't fall down on me now — Just

(Organ)  
 (E. Piano)

2x cym. → (2x cym.) →

[C]

G<sup>#</sup>m

[D]

G<sup>#</sup>m

move — it too fast — Just make it last — You Yeah, yeah, — yeah, —  
 move — it night here to the Har-lem Shu - ffe

(E. Piano)

tr. wavy tr. wavy



$G^{\#m}$  G  $A^m$  H  $A^m$

Hitch, hitch, hitch hike ba -

(Organ)

(E. Piano)

- by, a-cross the floor \_\_\_\_\_ oh \_\_\_\_\_, oh \_\_\_\_\_, oh \_\_\_\_\_, I can't stand it no more.

Am I B<sup>b</sup>

Now come on ba - by (Now come on ba-by ) you get into your side

(Organ)

Tablature for guitar and bass is provided below the staff lines.

J Am

Oh, Just ride, ride, ride, till' po - ny ride

(Organ)  
(E. Piano)

Tablature for guitar and bass is provided below the staff lines.



[K]

Am

1. 3. 4.) Yeah, yeah, — yeah, — Do the Har - lem shu - ffe  
 2.) Yeah, yeah, — yeah, — Shake a tale fea - ther, ba - by ( Shake, shake, shake, shake — )

(Organ)

(E. Piano)

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Yeah, yeah, — yeah, — Do the Har - lem shu - ffe ( Do the Mon kei Shine — )  
 Yeah, yeah, — yeah, — Shake a tale fea - ther ba - by

Repeat &amp; Fade Out